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DECEMBER '93

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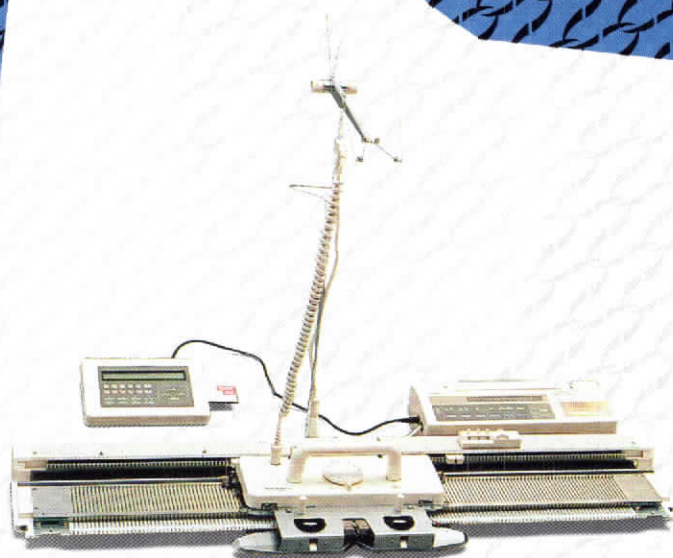
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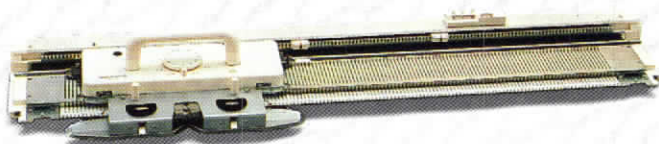
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SK 840 *Standard gauge*
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SK 830 *Fine gauge*
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ABBREVIATIONS

alt = alternate(ly)
 beg = beginning
 ch = chain
 cm = centimetres
 cont = continue(ing)
 dc = double crochet
 dec = decrease(ing)
 foll = following
 g = grams
 HP = holding position
 in = inch(es)
 inc = increase(ing)
 K = knit
 mm = millimetres
 MT = main tension
 MT-1, MT-2, MT-3 = one, two, three
 full sizes tighter than main tension

MT+1, MT+2, MT+3 = one, two, three
 full sizes looser than main tension
 MY = main yarn
 N(s) = needle(s)
 NWP = non working position
 P = purl
 patt = pattern
 RC = row counter
 rem = remain(ing)
 rep = repeat
 ss = stitch size
 st(s) = stitch(es)
 st st = stocking stitch
 tog = together
 UWP = upper working position
 WP = working position
 WY = waste yarn

YARNS

Yarns used for our patterns are matched to this guide for thickness. If you want to use a different yarn and, especially for readers overseas who may not be able to buy the originals, choose a yarn of the same thickness. If you do use a different yarn here are a few tips.

Firstly, your garment is likely to be more successful if you use a very similar yarn so look for slubbed cotton for slubbed cotton, acrylic for acrylic, wool for wool and so on. A change of fibre is perfectly possible but requires even more care in checking tension, quantity and, above all, suitability in the resulting 'feel' and 'hang' of the knitted fabric.

To compare yarns, hold the proposed substitute over the guide and stretch it out until it is just taut, not pulled tightly. A good match should fit the guide lines closely.

Now that you have a suitable yarn, how much do you buy? Whenever possible buy the yarn by length rather than weight as different fibres and treatments can vary the weight of yarns a great deal. A 500 gram cone of airy acrylic would have many more metres or yards of yarn on it than a 500 gram cone of much denser cotton.

After matching the tension, the garments in the original and substitute yarns would

have much the same number of stitches knitted throughout and therefore need much the same yarn length. When you cannot discover the length on the cone it is best to err on the generous side whilst using your previous experience to decide how many cones you would expect the garment to take.

It is possible to work out the length required for a garment by measuring the length used for a tension square and calculating the total area of the garment from the diagram but I think you would need to be addicted to mathematics to find this worthwhile.

Having bought your yarn, experiment until you have matched the original tension. To achieve the best 'handle' it may be necessary to vary the number of stitches or rows a little. This is no problem if you are using a charting device but will require extra calculation if you want to follow the written pattern where the numbers stated for rows and stitches will not now apply.

If all this sounds like too much trouble, take care. You could be lucky and knit a perfect garment in the first yarn that comes to hand but you could also be badly disappointed. Time is precious to all of us so it is worth 'wasting' a little to avoid wasting a lot. You will be rewarded by a successful result.

MOCK RIB

Used for welts, cuffs, neckbands and other edges on single bed machines without a ribber.

Push the number of main bed needles given in pattern to working position. Push every alternate needle back to non-working position for a 1x1 rib or every third needle back to non-working position for a 2x1 rib. It may be necessary to reduce this number by one needle at one or both edges to keep rib even. (Increase the stitches after the mock rib has been worked to give the same number as the pattern.)

Using main tension and waste yarn, cast on and knit a few rows ending with carriage at left. Set row counter at 000. Using at least two full sizes tighter than main tension, knit the number of rows given in pattern for rib.

Using three full sizes looser than this tension, knit one row. (This loose row gives a neat fold line.) Return to two full sizes tighter than main tension and knit the same number of rows as before. Push empty needles from non-working to working position and make a hem by placing loops of first row worked in main yarn evenly along the row. Make sure that each empty needle holds a loop to prevent a row of holes across the work.

Unravel waste yarn after work has been removed from machine. After garment has been blocked to size, insert a metal welt bar or thin, clean piece of wood through the hem and pull firmly downwards to draw stitches of mock rib closer together. Set the stitches by steaming lightly on wrong side, if pressing instructions permit.

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Stylist **Marie McCaver**

Dear Readers

May I be the first to wish you a very Happy Christmas and I hope that something in this issue will help to make it so.

Perhaps you'll be a competition winner! There are six exciting prizes to be won plus our Brother Lucky Dip prize.

Perhaps you'll win a pair of free tickets to the Northern Knitting & Needlecraft Exhibition in Leeds for a New Year treat!

Perhaps you'll be winning all the compliments of the season when you wear that gorgeous little black dress by Maureen Halse (page 74). It's a winner that is slinky and cuddly at the same time. Nor is it the only winner this month. How about that polar bear (page 54) or the elegant coat with matching sweater (pages 64 and 67)?

Wendy Phillips has come up with some Christmas motifs for your knitted gifts (page 46), but if you are still dithering about presents, Mary Dowse has some inspiring ideas (page 60) and she's decorated her easy dolman top to spell out a greeting from all of us here. 'A Happy Christmas from Machine Knitting Monthly'.

Sheila

DESIGNS



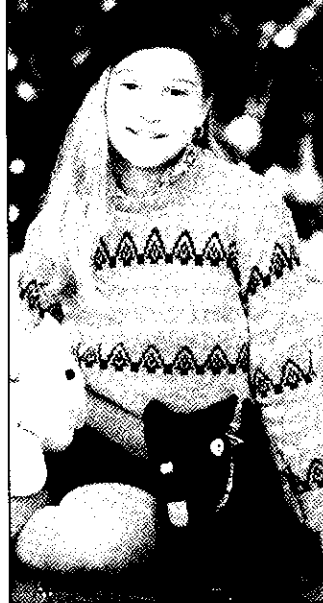
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(0628) 829815.
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FACE FACTS

Liz Gill has used the **Rimmel Silks** cosmetic range,
widely available from chemists and High Street stores,
to complement the colours of this month's patterns.



FACE: Matte Cameo Velvet Finish
Foundation, Translucent Cream
Powder Finish, Silken Rose Soft
Natural Blush

EYES: Aspects of Brown - shadow
and liner, Rich Black New Lengths
fibre-free mascara

LIPS: Spiced Cashmere, Damson
Brocade, Clover Lace

FACE: Matte Biscuit Velvet Finish
Foundation, Natural Cream Powder
Finish, Nude Silk Soft Natural Blush
EYES: Rich Copper shadow, Mink
lining pencil, Brownish Black mascara
LIPS: Russet Braid, Crimson Velvet,
Pink Chintz



NEWS LINE

FREE TICKET DRAW

We've a lucky draw this month for 10 pairs of FREE TICKETS for The Northern Knitting & Needlecraft Exhibition. The show is at Leeds University Sports Halls, Leeds, from 7th-9th January 1994 and the free tickets are for the opening day, Friday, January 7th, from 10am to 6pm.

Put your name and address on the back of a postcard or envelope and send it to DEC TICKETS, MKM, 17 Grove Park, Waltham Road, White Waltham, Maidenhead, Berkshire SL6 3LW.

The first ten drawn win the tickets which have been kindly donated by Nationwide Exhibitions (UK) Ltd, organisers of the show.

Watch this space for next month's great free ticket offer.

WOOL/ALPACA PASTELS

A truly luxurious yarn Forsell Naturell, Wool and Alpaca, is now available in six beautiful deep pastel shades. You can now knit those wonderfully soft winter woolies in combinations of Sand, Apricot, Rose, Lilac, Sky and Spruce.

These yarns are ideal for lighter garments for indoor wear in simple stocking stitch with cables or beads and equally lovely in Fair Isle pastel mixtures, or combined with the long standing natural colours. Knitted as double Jacquard, the fabric would be much thicker, ideal for special outdoor sweaters, jackets and wraps.

Whatever your knitting ideas this winter, look out for the new pastel shades at your local Forsell stockist.



KING COLE HAND KNIT YARNS

There are many yarns in the huge selection of hand knitting yarns from King Cole which are suitable for use on double knit and chunky gauge machines. The double knit thicknesses are also great for Brother standard gauge machines with a garter carriage.

One brand new double knitting yarn is **Happy Days**. 100% Acrylic, machine washable and happy to tumble dry, it is an ideal yarn for those really bright kids' sweaters to cheer up the dull winter days. It comes in Fondant pink, Sunshine yellow, Azure blue, Poppy red, Violet and Pepper-mint green.

New shades have also been added to the very popular, easy care, 25% wool, **Crown Double Knitting**. There is a

shade to suit all tastes in the 32 available, from natural Aran to rusty Ruby and vivid Cerise.

Big Value Aran, another easy care 100% Acrylic, has been available for some time in Natural. There are now five attractive new colours to choose from; Serpentine, Cosmos, Gold, Red and Navy. This is an ideal weight for both double knit and chunky machines, or for a little bit of relaxation with the hand knitting!

Hand knitting pattern leaflets are being launched, using the new shades in a delightful range of colourful designs for babies and children.

Write to King Cole Limited, Merrie Mills, Old Souls Way, Bingley, West Yorkshire BD16 2AX for details of your local King Cole stockist, where all the new yarns and patterns will be available.

TWO Premier EVENTS IN THE KNITTING AND NEEDLECRAFT

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ALADDIN'S CAVE OF YARNS

Texere Yarns have the largest selection of interesting, unusual, luxury and basic yarns we have ever seen in a mail order catalogue - a really superb collection, including knitting and after care details for only £2.50.

Whether you are looking for 100% Acrylic, Viscose Metallic Glitter, Guernsey Wool, Hiking Sock Yarn or Pure Silk, you will certainly find it in this catalogue.

Undyed yarns are available for the home dyeing enthusiast and combed wool tops for hand spinners. Yarns are also available for weaving, but do not worry about the possibility

of ordering the wrong type of yarn! Each sample has details of the suggested use and which gauge of machine it is suited to.

The company has been under the management of Robin Smith since the retirement of Keith Nichols in February 1992. Business continues the same as ever, with visitors always welcome at the mill and an excellent mail order service for those too far away to visit. Special offers are a regular feature for both visitors and mail order.

Mail order details (or directions to the mill) from Texere Yarns, College Mill, Barkerend Road, Bradford BD3 9AQ. Telephone 0274 722191.

Fax us on 0628 829816

KNITTERS DESIGN GRAPH

From the manufacturers of the popular Machine Knitters Design Board and Mini Design Board now comes the Knitters Design Graph.

The Design Graph is a transparent, wipe clean, 26 inch by 27 inch board printed with a 200 stitch by 320 row stitch-related grid.

The major differences between this and the Design Board are that it is totally transparent, rolls up for storage in its tube and costs just £11.99. Of course, being transparent, it does not have the mylar sheet grid on the other side.

The Design Graph lines up exactly with the Design Board and can be used in conjunction with it. Draw the garment shape on to the board and clip the Design Graph on to it. Place a picture between the two and secure in position, then follow the garment pattern and intarsia design at the same time.

Order from The Machine Knitter's Company, PO Box 10, Cowbridge, South Glamorgan CF7 7YY or call 0446 772336 for credit card orders.

PATTERNS FROM IN-EX

Three new patterns for autumn featuring sweaters with co-ordinating skirts for steaming on the shadow pleat or A-line steaming kits.

For a nice easy-to-knit design choose **Wickerwork**, a Fair Isle sweater and A-line skirt in Bramwell's Celebration and Rania.

A large garter stitch motif adorns the front of a long-line sweater entitled **Willow**. This one has a tuck stitch shadow pleated skirt and can be knitted on Brother electronic machines with a garter carriage. A pattern disk is available for the traditional Willow stitch pattern.

Knit yourself a shadow pleated skirt and Fair Isle sweater and then knit a second sweater for the man in your life using **Family Fair Isle**, a drop shoulder uni-sex sweater with a choice of necklines, knitted in 4-ply acrylic or Christiana Wools Braemar.

Patterns are available from In-Ex Systems Limited, PO Box 1459, Windsor, Berkshire SL4 2TP, at a cost of £3.00 each and the Willow pattern disk is also £3.00.

SINGER CHUNKY BASICS

Simply Plain Book 2 by Jennie Kelberman is that invaluable thing, a book of basic children's patterns, knitted in double knit thickness hand knit yarn in balls. Book 1, already released, covers items for babies.

This time, patterns include raglan, set-in sleeve and drop shoulder sweaters and cardigans in sizes 22 to 32 inch chest. Although the originals were knitted on the Singer basic chunky machine, the patterns should readily convert for any 9mm gauge chunky machine.

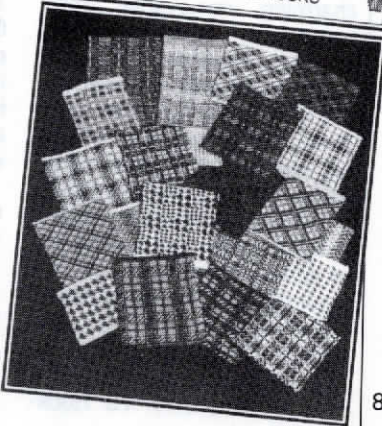
If you would like a copy please send £3.75 (including postage) to Jennie Kelberman, 53 Newark Road, South Croydon, Surrey CR2 6HR.

TARTANS, TWEEDS AND CHECKS

The contents of the latest booklet of stitch pattern designs from Artika Designs is obvious from its title. **Tartans, Tweeds and Checks** is a collection of 24 and 40 stitch

designs with several colour variations given for each. A little colour experimentation will produce an endless selection of totally different looks.

The booklet, which is spiral bound with full colour cover, is available from Artika Designs, 41 Dundonald Road, London NW10 3HP at a cost of £4.95. Japanese electronic machine knitters can purchase a traceable mylar sheet supplement for £5.45 and a disk for the Brother disk drive is available at £5.95 when purchased together with the book.



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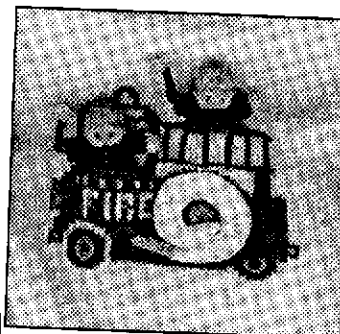
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CHILDREN'S CHRISTMAS SWEATERS

The latest lively book by Maggie Andrews is called **Toy Box Top** – a collection of tee shirts and sweaters with three dimensional motifs including charming removable dolls, knitted in Bramwell 4-ply Acrylic or Savannah.

Motifs include; firemen in a fire engine, flying in an aeroplane, policemen in a veteran car chase, hot air ballooning, yacht regatta, steam train with driver and commuters, babies in a pram race and looking out of windows and few kids, (or customers) could resist them!

Garments are to fit 51 centimetre to 71 centimetre chest and the book is available from Mrs M. Andrews, 79 Hook-

field, Harlow, Essex CM18 6QQ. Please send a cheque for £4.25 including postage or send a stamped addressed envelope for details of all Maggie's books.

SPECTRUM YARNS

The popular Linaria range of 100% Courtelle 4-ply yarns has been increased from 35 shades to 60. New shades include Cordial (acid green), Moorland, Mallard, Fondant, Surf, Emerald, Purple, Sunshine and many more.

There are also three new yarns in the Spectrum range: Tango, a new 20% wool 80% Courtelle 4-ply yarn, introduced in 30 shades which include soft pastels, muted heather shades and vivid brights. Available on 500 gram cones.

Delta, a 3-ply 100% Courtelle which is available in white only on 400 gram cones.

Spectrum Strata, an Aran weight, 80% Courtelle 20% Wool, for chunky machine knitters available in Natural for creating the traditional Aran look sweaters.

Spectrum yarns are available from many yarn stockists. However any club organisers who do not have a local stockist should write to Teresa Beveridge, Spectrum Yarns, Spa Mills, New Street, Slaithwaite, Huddersfield HD7 5BB to obtain a free shade card and price list for Mail Order supplies.

SILK PAINTING

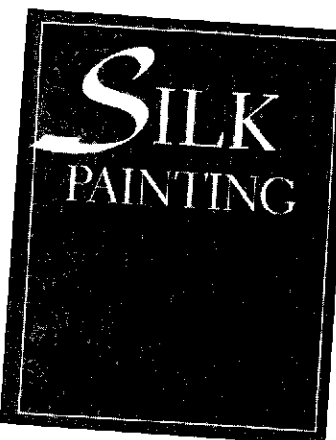
Three dimensional motifs applied to a simple classic style can lift knitwear out of the ordinary into the class of expensive designer garments.

Silk Painting, New ideas and Textures by Jill Kennedy and Jane Varrall is not a book of instructions for appliqué. Instead, it shows you how to create your own painted silk fabrics which can then be used to make motifs. Many different techniques are covered, including, as well as painting, printing, stencils, spraying, sprinkling, smearing and blowing and so on.

The book, published by Batsford, is designed to give beginners all the practical advice they will require and is also full of new and inspirational ideas for the more experienced and ambitious silk painter. Complete details are given for all the techniques and equipment required.

This is an exciting colour source book even if never used for painting on silk, although we feel sure that you will be tempted to have a go; pleating, combing and crumpling are wonderful techniques which do not require great artistic ability. Who knows, you may develop another hobby to complement your knitting.

From all good book shops, this mouth-watering volume costs £19.99, (ISBN 0 7134 7156 5).



DESIGNAKNIT 5 SYMMETRICAL SHAPING UPDATE

Many users of DesignaKnit have found the shaping instructions somewhat confusing because the decreases were worked differently on one side compared to the other.

Whilst it was technically correct, because theoretically we only work multiple decreases at one side at a time – which then throws the mathematical calculations of the diagonal line up by a row – we knitters did not like it!

Matthew Bragg has again come up with just what we want – symmetrical shaping instructions. In other words, both sides are shaped at the same rate and our printed instructions, or knit-from-screen instructions, look just as we expect to see them.

Users who have purchased DesignaKnit Version 5 since 1st June this year can receive a free update by returning their Programme disk and the Install & Tutor disk, together with proof of purchase to Soft Byte Limited, Quarry Lane, Nantmawr, Oswestry, Shropshire SY10 9HH.

If you purchased your copy before 1st June please include a cheque for £4 together with your disks.

COMPUTER DISKS AND BOOKS

The latest addition to the collection of Working Notes for DesignaKnit computer software by Angela Gordon is **Stage Five, for the Passap/Pfaff E6000 links**.

This contains step by step instructions covering all the basic operations of the new links and including a list of approximate tensions for designing in all the various techniques used for two-, three- and four-colour Jacquard.

An accompanying disk is available containing the correct tensions for each Jacquard technique, saved as a shaping file, to allow instant colour pattern designing in the correct proportions. The disk also contains 15 colour patterns ready for use. Book and disk cost £9.95, the book alone is £4.50.

Tuck stitch patterns are the latest collection of stitch pattern designs on disk. There are 35 stitch patterns for one-

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two-, three- and four-colour tuck stitch, created with DesignaKnit 5 software but available for use with DesignaKnit, System 90 Into-Shape, Creation 6, Brother disk drive, or as PCX files. This disk is £5.95 and it is important to specify the disk size and format required when ordering.

Coming soon – **Jacquard Working Notes for Japanese Machines** with optional accompanying disk of stitch and garment patterns.

Send your order to Angela Gordon Knitwear, 29 St Helens Road, Sandford, Wareham, Dorset BH20 7AX or telephone 0929 551073 for credit card orders.

STITCH PATTERNS

New designs for standard gauge machines by Linda J. Calverly include:

Family Collection – 24 stitch designs for all the family £2.95.

A Very Plane Collection – Electronic aeroplane designs £2.95 – a real winner for the flight-mad fraternity.

The Horse Box – Five 24 stitch, three intarsia and nine

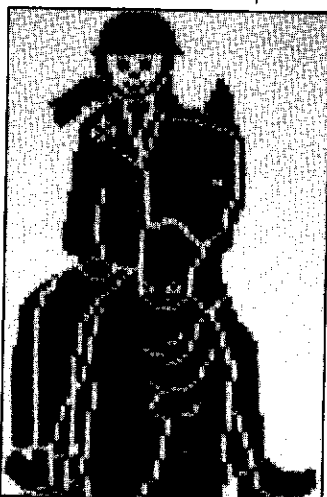
electronic horse designs – seventeen to choose from for £3.95.

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For further details please write to Linda at 48 Partridge Close, Ayton, Washington, Tyne & Wear NE38 0ES or telephone 091 417 8776.

FABRICS AND DESIGNS

This is the latest book by **Diane Bennett**, packed with ideas for using the basic punch card or electronic stitch patterns and for working hand manipulated techniques to create interesting fabrics.

Eight garment patterns, ranging from a simple top to a men's jumper, are included showing how some of these fabrics can be used.

Based on the type of preliminary fabric experiments carried out in City & Guilds Machine Knitting courses, the ideas, many unusual but easy to knit, might prove very useful to new knitters. The book gives you an idea of what can be done with the basic single bed machine and also suggests how you might experiment further to achieve your own interesting fabrics.

Fabrics and Designs costs £5.95 from shops, or is available direct from Diane Bennett, 9 Huntley Grove, Nailsea, Bristol BS19 2UQ for £6.20 including postage. Disks are available in DesignaKnit, Into-Shape, PCX (for Bit Knitter) or Brother disk drive format at £4.75.

WOOLLEY WORLD

Sue Woolley has been associated with Singer for 20 years and her company, **Woolley Soft Ware**, supplies parts and repairs, videos and patterns, lessons and a helpline, all for Singer machines. Sue's latest product is **Woolley World**, a bi-monthly publication of patterns and articles, hints, letters and offers for Singer knitters.

It is all in loose leaf format and the first edition, Summer 1993, came complete with a ring binder and index so that the patterns which are illustrated in colour and the articles on various techniques or machines can be filed in the order that suits the individual knitter. Sensibly, these are on good glossy paper whereas the more immediate items you would not want to keep are on ordinary paper.

Woolley World is available by subscription and costs £30 a year for six issues or £50 overseas. Pay by sterling cheque or Postal Order made payable to **Woolley Soft Ware**. The address is PO Box 524, Barton-le-Clay, Bedford MK45 4YZ.

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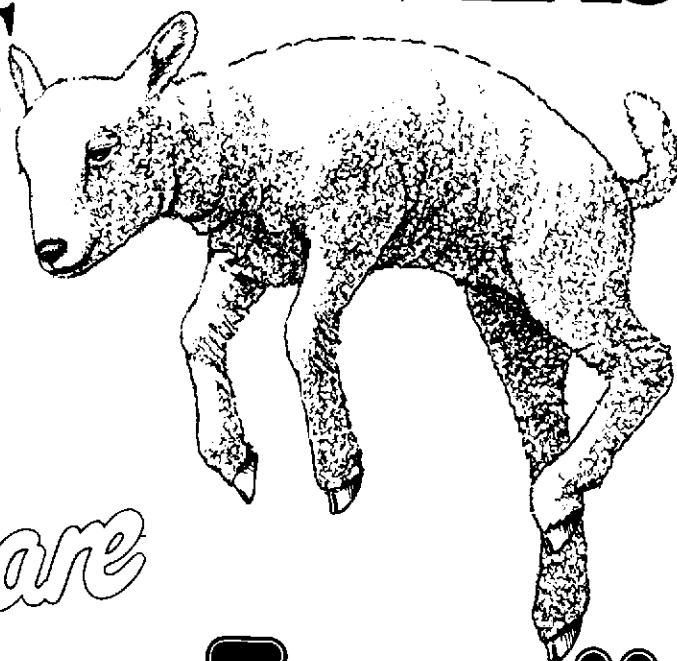
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BACK

With carriage at right and using MC, cast on 88 [94, 102, 108, 116, 122] sts at centre in 1x1 rib. * K 5 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-4/MT-4, K 24 rows. Transfer sts for st st *. Insert card and lock on first row. Set RC at 000. Using MT, K 2 rows. Release card and cont in Fair Isle patt **. K 102 [114, 128, 144, 158, 174] rows. RC shows 104 [116, 130, 146, 160, 176].

SHAPE SHOULDERS

Cast off 15 [16, 18, 19, 20, 21] sts at beg of next 2 rows and 15 [16, 17, 18, 20, 21] sts at beg of foll 2 rows. Using WY, K a few rows in st st over rem 28 [30, 32, 34, 36, 38] sts and release from machine.

FRONT

Work as for back to **. K 86 [98, 112, 124, 138, 154] rows. 16 [16, 16, 20, 20, 20] rows less have been worked to shoulder than on back.

SHAPE NECK

Note patt row on card. Using nylon cord, K 50 [54, 59, 62, 67, 71] sts at left by hand taking Ns down to NWP. Cont on rem sts for first side. K 1 row. Dec 1 st at neck edge of every row until 30 [32, 35, 37, 40, 42] sts rem. K 7 [7, 7, 10, 10, 10] rows.

SHAPE SHOULDER

Cast off 15 [16, 18, 19, 20, 21] sts at beg of next row, K 1 row. Cast off rem 15 [16, 17, 18, 20, 21] sts. With carriage at right, unravel nylon cord over 12 [14, 16, 16, 18, 20] Ns at right, bringing Ns back to WP. Using WY, K a few rows in st st and release from machine. With carriage at right, unravel nylon cord over rem Ns bringing Ns back to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card and cont in Fair Isle patt. Finish to correspond with first side, reversing shapings.

SLEEVES

Push 56 [58, 60, 62, 64, 66] Ns at centre to WP. Using MT and WY, cast on and K a few rows

1 FESTIVE FUN

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge punchcard or electronic machines with a ribber.

If you don't have a ribber, work ribs in mock rib.

MATERIALS

Bramwell Fine 4-ply. (Yarn Guide No. 11.)

1 x 500g cone in Red (MC).

1 x 500g cone in Bottle Green (A).

1 x 500g cone in Yellow (B).

1 x 500g cone in Pale Blue (C).

1 x 500g cone in Royal Blue (D).

4 buttons

Crochet hook

GARMENT WEIGHT

Finished garment in fifth size weighs 225g.

The fibre content of this yarn is 100% Acrylic. For further information about this yarn, please write to the following address: F. W. Bramwell & Co. Ltd., Unit 5, Metcalf Drive, Atham Lane, Altham, Accrington BB5 5TU.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents on page 5.

MEASUREMENTS

To fit chest 51 [56, 61, 66, 71, 76] cm, 20 [22, 24, 26, 28, 30] in.
Actual size 61 [66, 71, 76, 81, 86] cm, 24 [26, 28, 30, 32, 34] in.
Length to shoulder 32 [35.5, 39, 43, 47, 51] cm, 12 1/2 [14, 15 1/2, 17, 18 1/2, 20] in.
Sleeve seam 24 [28, 32, 35.5, 39, 43] cm, 9 1/2 [11, 12 1/2, 14, 15 1/2, 17] in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

28 stitches and 38 rows to 10 cm, 4 in measured over Fair Isle pattern (tension dial approximately 7).

For perfect results, please check your tension carefully.

KNITTING NOTES

We used knit side of knitting as right side of garment. Before knitting, prepare any punchcards or electronic sheets needed, from the chart provided. Note that punchcard patterns, as shown, may have to be repeated until the card is a suitable length for knitting.

Knit two colour Fair Isle rows with first colour given in back feeder 1/A to knit background and second colour given in front feeder 2/B to knit contrast pattern.

We used Silver Reed card No 9 from Pattern Library 2 for this pattern and reproduce it courtesy of Silver Reed. For further information about Silver Reed cards and machines, please write to Silver Knitting Machines Ltd., Unit 1, 10 Wandle Way, Willow Lane Trading Estate, Mitcham, Surrey CR4 4TE.

FAIR ISLE PATTERN

K 16 rows MC/A, 3 rows MC only (st st), 13 rows MC/B, 4 rows MC only (st st), 7 rows MC/C, 3 rows MC only (st st), 7 rows MC/D and 3 rows MC only (st st). These 56 rows form pattern.

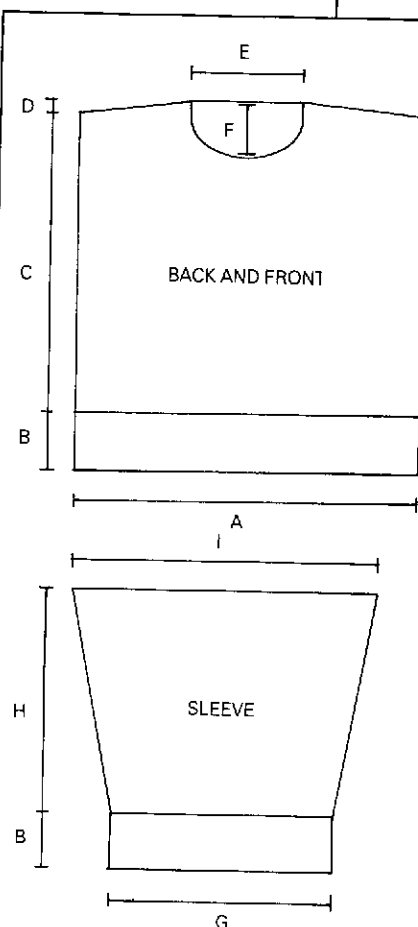


ending with carriage at right. Insert card and lock on first row. Set RC at 000. Using MC, K 2 rows. Release card and cont in Fair Isle patt. Shape sides by inc 1 st at each end of every 6th [6th, 8th, 8th, 9th, 9th] row until there are 78 [84, 84, 90, 90, 96] sts. K 5 [8, 5, 2, 11, 8] rows. RC shows 73 [88, 103, 116, 130, 145]. Cast off.

CUFFS

With carriage at right and using MC, cast on 44 [46, 48, 50, 52, 54] sts in 1x1 rib. Work as for back from * to *. With P side facing, replace 56 [58, 60, 62, 64, 66] sts from lower edge of sleeve on to Ns, gath-

12▶



A = 31 [33.5, 36, 38.5, 41, 43.5] cm
B = 5 cm
C = 27 [30.5, 34, 38, 42, 46] cm
D = 1 cm
E = 10 [10.5, 11, 12, 12.5, 13.5] cm
F = 5 [5, 5.6, 6, 6] cm
G = 20 [20.5, 21, 22, 22.5, 23.5] cm
H = 19 [23, 27, 30.5, 34, 38] cm
I = 27.5 [30, 32, 32, 34] cm

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ering evenly. Unravel WY.
 Using MT, K 1 row. Cast off.

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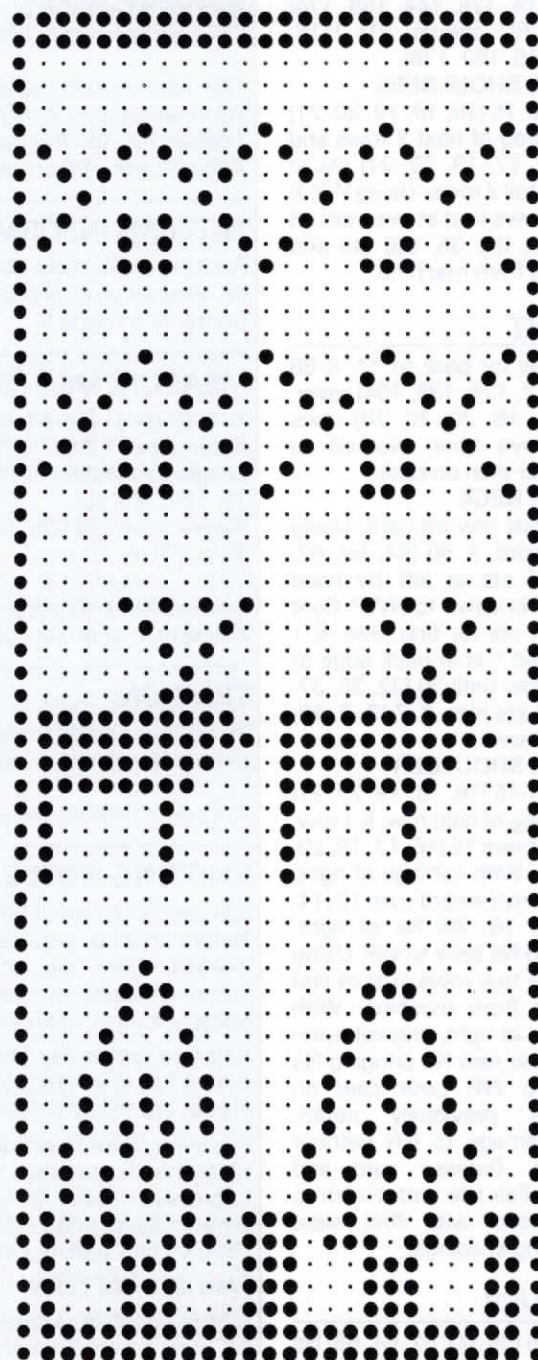
Join right shoulder seam.
 Push 82 [86, 90, 98, 102, 106]
 Ns to WP. With K side facing,
 pick up 17 [17, 17, 20, 20, 20]
 sts down left side of front
 neck, 12 [14, 16, 16, 18, 20]
 sts across front neck inc 4 sts
 evenly, 17 [17, 17, 20, 20, 20]
 sts up right side of front neck
 and 28 [30, 32, 34, 36, 38] sts
 across back neck inc 4 sts
 evenly. Unravel WY. Set RC at
 000. Using MT and MC, K 1
 row. Transfer sts for 1x1 rib.
 Using MT-4/MT-4, K 21 rows.
 Transfer sts for st st. Using
 MT, K 1 row. Using WY, K a
 few rows and release from
 machine.

PRESSING

With wrong side facing, pin
 out all pieces to measure-
 ments given. Press carefully
 following instructions on cone
 band.

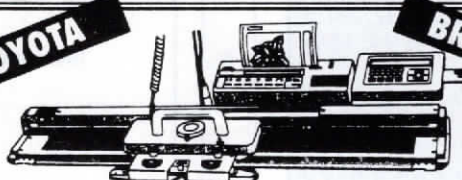
MAKING UP

Fold neckband in half to right
 side and pin in position. Unrav-
 elling WY as required, back-
 stitch through open loops of
 last row worked in MC. Using
 MC, work 2 rows of dc along
 left back shoulder and 3 rows
 of dc along left front shoulder,
 making 4 button loops in 3rd
 row. Sew on buttons to corre-
 spond. Catch armhole edges
 tog. Set in sleeves matching
 centre to shoulder seams.
 Join side and sleeve seams.



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LATCH ON

IS THE CUSTOMER ALWAYS RIGHT?

Anyone who knits for profit will probably answer 'Yes and no' to that question. A knitter who occasionally feels like 'throwing the knitting machine out of the window' must sometimes wish to send a customer hurtling after it!

Joan Lafferty

This is a sweeping statement and, of course, most customers are charming, appreciative and helpful. It is that odd half percent who make us wonder if it is all worthwhile.

I met just such a one a few weeks ago. She was a shortish lady with a very large bust. She wanted a waistcoat in

black (don't they always want a colour you hate knitting?) and no welt to draw in the lower edge of the garment. I decided that punch tuck rib would be the answer. This fabric can be a little thick when knitted in four-ply, so I opted for three-ply instead. This made a nice firm but light-

weight garment. Starting with about half a dozen circular rows, I went immediately in to the tuck rib, using my normal waistcoat pattern.

The customer brought it back a week later 'It sticks out at the bottom,' she said. 'Of course it will,' I thought, 'if there is no rib to draw it in and there's a "shelf" sticking out above, it must hang straight.' I did not say all this aloud, of course. Instead I suggested that a little ribbing would draw it in. Oh yes, also the shoulders were too wide - the arm bands hung over her shoulders. She decided she did not like my tuck rib fabric and would prefer ordinary lace. In black again, of course!

I happened to have a child's cardigan on display with just one band of lace above the welt. I suggested 'something like that', which was agreed. This is number 111 in 'Stitch-world', with a very similar one in Brother punchcard lace pack volume 10 (number 435). Both these patterns have rows of plain knitting in between the lace, which speeds the work up. One has eight rows and one ten, but I decided to make it 12 rows, since the customer decided she wanted the garment 32 inches long. This is longer than I would knit for my six-foot-tall son, but 'the customer is always right'. This exercise was doomed to disaster - the lace waistcoat I made was too short and too narrow by an inch or so. Yes! I did do a tension piece and yes, I was working with the Knit Leader. I can guess why it went wrong. I was not in tune with it and I am always going on about 'Lafferty's Law', which was operating to the full in this case.

I finally made yet a third waistcoat, which has been collected and I wait in dread to see this lady coming back again! I may say that the two 'rejects' went on my stall; one sold the next week and the other a month later, so it was not all doom and gloom.

However, within a week of my first disaster a lady appeared who had bought my garments in the past. She brought in a white waistcoat and wanted another like it. She put it on to show me that it fitted well (very sensible this) and then we measured it together. 'I notice the shoulders are a bit wide,' I remarked. 'I daresay you would like them narrower?'

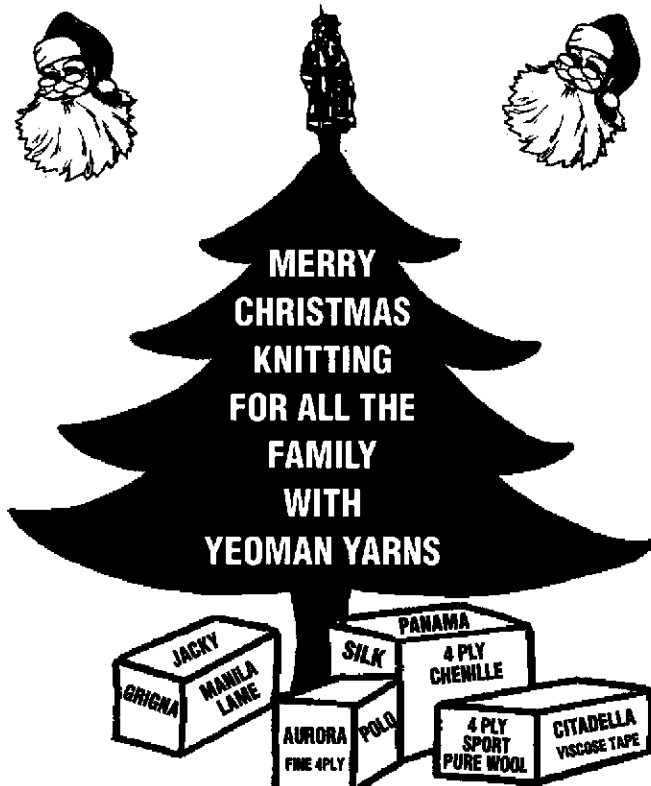
'Certainly not,' she said, 'they are just right.' Since they looked just like the ones that were 'too wide' on the black waistcoat, I breathed a sigh of relief. My Knit Leader pattern was not wrong after all.

All this was completely superseded last week. A lady (unknown to me) called her two friends over. 'Look at this' she said enthusiastically, showing them my 'Teddy on the ball' that I referred to last month. 'This lady makes all these and they are so beautifully made and finished.' (My colleague was not with me on this occasion, so I had indeed 'made them all'.) She went on and on enthusing with her friends agreeing, until I was (almost) embarrassed. 'Would you like a job as my Publicity Officer?' I enquired. They all thought this very funny. None of them bought anything, but left me in a self-righteous glow of pride, which quite wiped out my earlier state of gloom.

Another lady also had a chat. She told me she had bought children's garments from us before and would do so again later in the year. 'I do like your necklines,' she said, 'they look so neat and go over the head so easily.' High praise and none of it due to me. The necklines make a story in themselves.

Having taught at the local Adult Education Centre and run the local knitting club for ten years or so, I knew most of the knitters who lived in the vicinity. However, I wandered in to a Craft Fair one Saturday and there was a lady with a stall of knitwear; my eye went to the necklines (as it always does). They were excellent, but I did not recognise the lady and decided she had come in from elsewhere. Some months later, as a school tutor I received a ticket for a Knitting Exhibition some thirty miles away. I asked at the knitting club if anyone was going to this venue and could they give me a lift. The person who volunteered turned out to be the 'lady of the necklines'. From that lift we have become good friends and she has shared her 'neckline' with me. She tells me it is not an original design, but she got it from a magazine (probably *To & Fro*). So if Hazel (Editor of *To & Fro*) will forgive me, I will repeat it here.

However, here is a word of warning. This is not the quickest neckband ever made and it does involve some hand work,



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but, believe me, it's worth it. First of all knit the back of the garment, not casting off the stitches but taking off on to waste yarn. In fact my friend and I usually do a little shaping, involving about three stitches each side at the neck edge. This helps to make a larger neckline. Note the number of stitches you take off for the back neck, including the ones that you pick up on the shaped area.

When it comes to the front, I never cast off stitches, no matter what type of neckband I am going to make. If one is using a charting device it is easy to hold one stitch on each row at the neck edge. The line you have drawn may appear to show that you ought to cast off two stitches or none at all on some rows. Ignore this; as long as you hold the correct number it does not matter.

Then knit straight to the shoulder, noting the number of rows, so that you get the same number on the other side of the neck. (To digress a little - if you are drawing for the first time on a charting device, never draw the whole

front, just one half. If you sketch the whole neckline and don't get it exactly the same on each side and you may end up with a lop-sided garment. If you use the half garment you get the two sides the same.)

So we have 'held' all our neck stitches and knitted the straight rows on both sides of the neck. Next we must pick up stitches on the 'straight' rows, making sure that both sides have the same number of stitches picked up. I use the three-pronged transfer tool for this, as it makes for a more even 'pick up'. Now knit one row at main tension, then take off on to waste yarn. Again, note the number of stitches. At this point I always knit the neckband; the front neckband stitches are already in working position, so it is only a matter of bringing into work the number for the back plus a couple extra to allow for the seam.

Now you knit the neckband; if you have a ribber do your normal 1x1 or 2x2 rib. There is no need to do any circular rows, in fact it is better if you omit them, it makes a looser edge, which goes over the

head more easily. If knitting a mock rib, start with waste yarn and the main tension, reducing the tension by two dots every two rows for the depth that you like for your neckline. Knit one row at tension ten, then work the same number of rows, increasing by two dots, until you have knitted double the number of rows in all.

I alter the tension in this way when doing 'proper' rib on a child's garment, but I'm not so fussy on an adult one, just a few rows on a slightly tighter tension where the fold comes seems to be sufficient. Oh yes! I never do a loose row on 'proper' rib; if you think about it, the loose row is to make the work fold over when it is stocking stitch. But rib is stocking stitch on both sides, if that makes sense, so how is the poor thing to know which way it is to fold?

Having knitted double the number of rows that you fancy for the depth of your neckband, you now pick up a hem, from the stitches held on waste yarn if it is mock rib, from the bottom of the work if it is proper rib. This is why I

suggest omitting the circular rows. It is very easy to insert the three-prong transfer tool into the stitches, making a quicker job of it. A word of warning - do make sure you are putting the correct stitch on to the correct needle, or the neckband will twist. Now knit one row at tension ten to turn up the hem. Then with the right side of the work facing you, replace the stitches held on waste yarn for the back and the front of the garment. You will have a couple left over, remember we put two on to accommodate the seam.

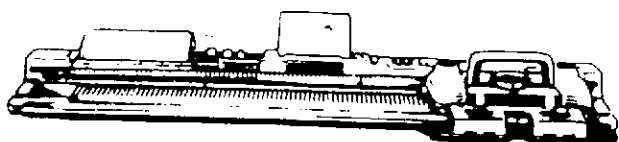
Finally, knit about five rows at main tension and take off on to waste yarn. You will notice I haven't joined the shoulder seams (which were also taken off on to waste yarn) because I went straight into knitting the neckband. Now is the time to join them, then, unless you are very confident, gently press the waste yarn only and back-stitch the neckband in place. This sounds a lot of fiddle, but believe me, it's worth it when you get satisfied customers and comments similar to those mentioned above.

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BARGAINS

• DESIGNER KNITWEAR

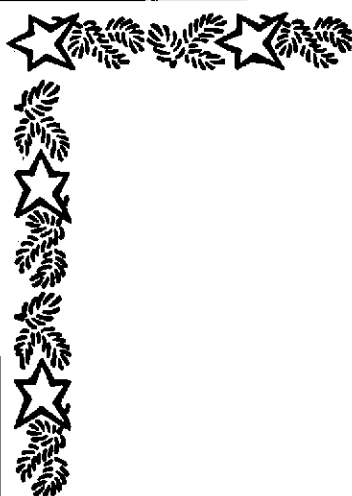
• LECTURES •

MACHINES

FREE DRAWS

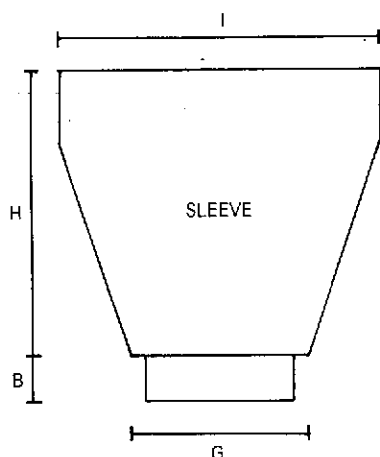
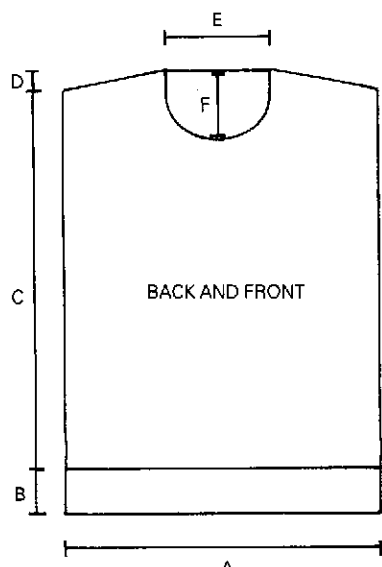
WORKSHOPS

ACCESSORIES



BACK

With carriage at right and using MC, cast on 102 [106, 110] sts at centre in 1x1 rib. * K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-2/MT-2, K 21 rows. Trans-



- A = 51 [53, 55] cm
- B = 7 cm
- C = 61.5 [66.5, 67] cm
- D = 3 cm
- E = 16 [17, 18] cm
- F = 10.5 cm
- G = 29 [31, 32] cm
- H = 46.5 cm
- I = 52 [54, 55] cm

2 BIRD'S-EYE AND DIAMONDS

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for chunky punchcard or electronic machines with a ribber.

If you don't have a ribber, work ribs in mock rib or knit by hand using 3 mm needles.

MATERIALS

Spectrum Detroit DK. (Yarn Guide No. 15.)
4 x 100g balls in Silver (MC).
2 x 100g balls in Black (A).
2 x 100g balls in Pewter (B).
1 x 100g ball in Cardinal (C).

GARMENT WEIGHT

Finished garment in third size weighs 615g.

The fibre content of this yarn is 100% Courtele Acrylic. For further information about this yarn, please write to the following address: Spectrum Yarns, Spa Mills, New Street, Slaithwaite, Huddersfield HD7 5BB.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents on page 5.

MEASUREMENTS

To fit chest 92 [97, 102] cm, 36 [38, 40] in.
Actual size 100 [104, 108] cm, 39 1/2 [41, 42 1/2] in.
Length to shoulder 68.5 [73.5, 74] cm, 27 [29, 29 1/2] in.
Sleeve seam 53.5 cm, 21 in (adjustable).

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

20 stitches and 26 rows to 10 cm, 4 in measured over Fair Isle patterns (tension dial approximately 2).

For perfect results, please check your tension carefully.

KNITTING NOTES

We used knit side of knitting as right side of garment. Before knitting, prepare any punchcards or electronic sheets needed, from the charts provided. Note that punchcard patterns, as shown, may have to be repeated until the card is a suitable length for knitting.

Knit two colour Fair Isle rows with first colour given in back feeder 1/A to knit background and second colour given in front feeder 2/B to knit contrast pattern.

FAIR ISLE PATTERN 1

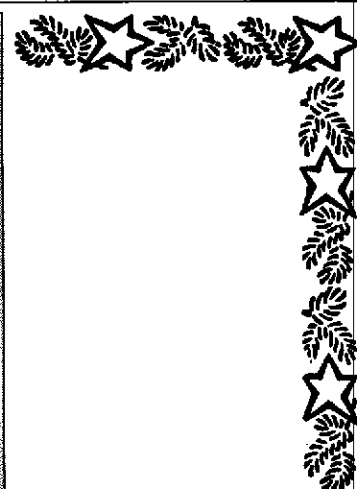
K 1 row MC only in feeder 2/B, 3 rows B/MC, 3 rows B/A, 2 rows A only in feeder 2/B, 3 rows MC/A, 11 rows MC/C, 3 rows MC/A, 2 rows A only in feeder 2/B, 3 rows B/A, 3 rows B/MC and 1 row MC only in feeder 2/B. These 35 rows form pattern.

FAIR ISLE PATTERN 2

K 4 rows B/MC, 5 rows B/A, 4 rows MC/A, 11 rows MC/C, 4 rows MC/A, 4 rows B/A and 3 rows B/MC. These 35 rows form pattern.

fer sts for st st *. Insert card 1 and lock on first row. Take carriage across twice without knitting. Set RC at 000. Using

MT, K 1 row. Release card and cont in Fair Isle patt 1 **. K 160 [172, 174] rows. RC shows 161 [173, 175].



SHAPE SHOULDERS

Cast off 8 [9, 7] sts at beg of next 2 rows and 9 [9, 10] sts at beg of foll 6 rows. Using WY, K a few rows in st st over rem 32 [34, 36] sts and release from machine.

FRONT

Work as for back to **. K 138 [150, 152] rows. 22 rows less have been worked to shoulder than on back.

SHAPE NECK

Note patt row on card. Using nylon cord, K 59 [62, 64] sts at left by hand taking Ns down to NWP. Cont on rem sts for first side. K 1 row. Dec 1 st at neck edge of every row until 35 [36, 37] sts rem. K 13 [13, 12] rows.

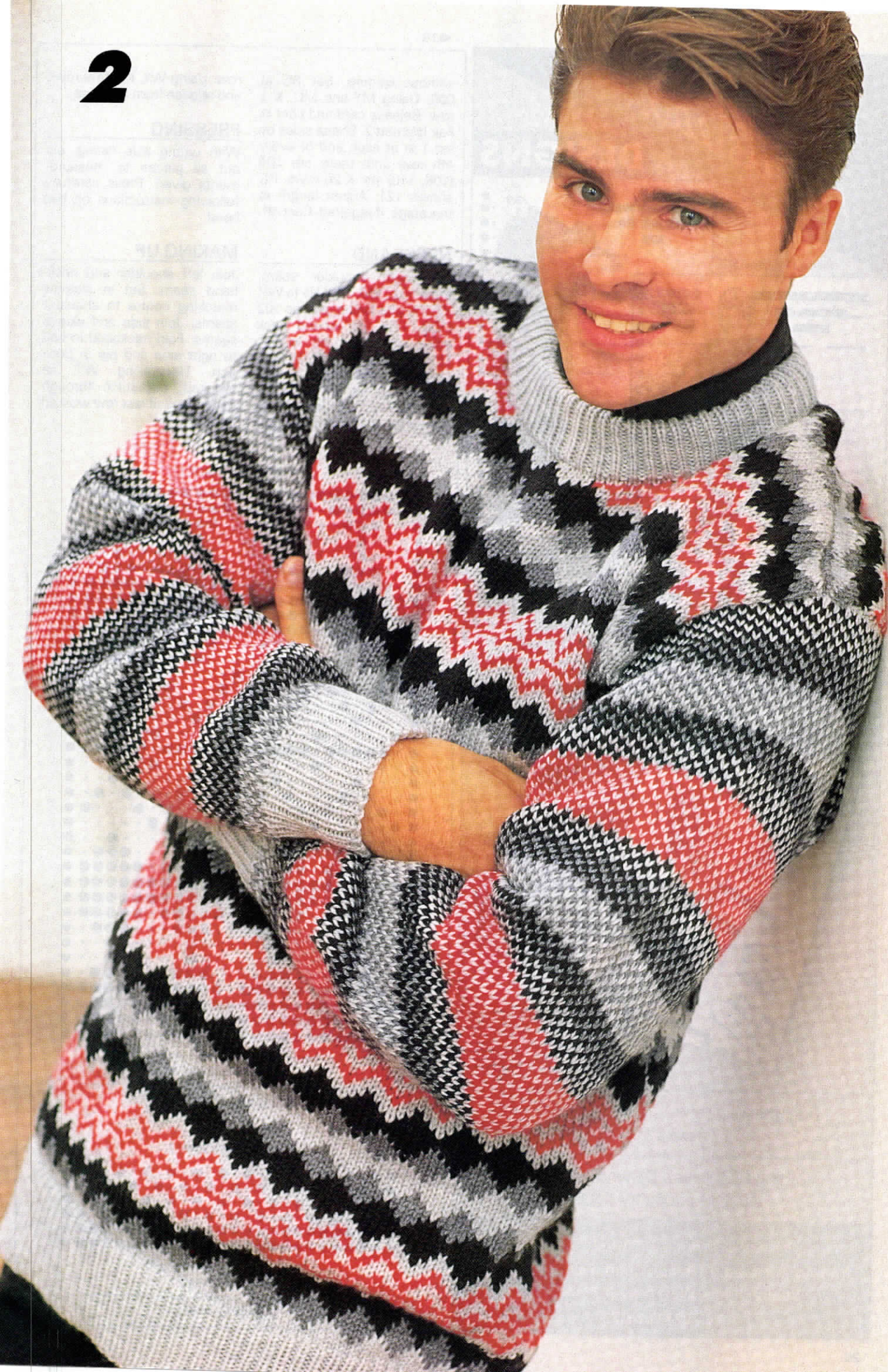
SHAPE SHOULDER

Cast off 8 [9, 7] sts at beg of next row, K 1 row. Cast off 9 [9, 10] sts at beg of next and foll alt row, K 1 row. Cast off rem 9 [9, 10] sts. With carriage at right, unravel nylon cord over 16 [18, 18] Ns at right, bringing Ns back to WP. Using WY, K a few rows in st st and release from machine. With carriage at right, unravel nylon cord over rem Ns, bringing Ns back to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card and cont in Fair Isle patt. Finish to correspond with first side, reversing shapings.

SLEEVES

With carriage at right and using MC, cast on 45 [47, 49] sts in 1x1 rib. Work as for back from * to *. Using WY, K a few rows and release from machine. Push 58 [62, 64] Ns at centre to WP. With carriage at left, replace sts on to Ns inc evenly. Unravel WY. Insert card 2 and lock on first row. Take carriage across twice

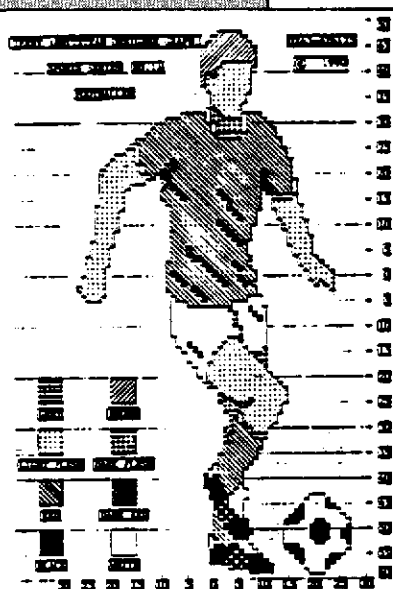
2



Terry Armitstead

DESIGNS

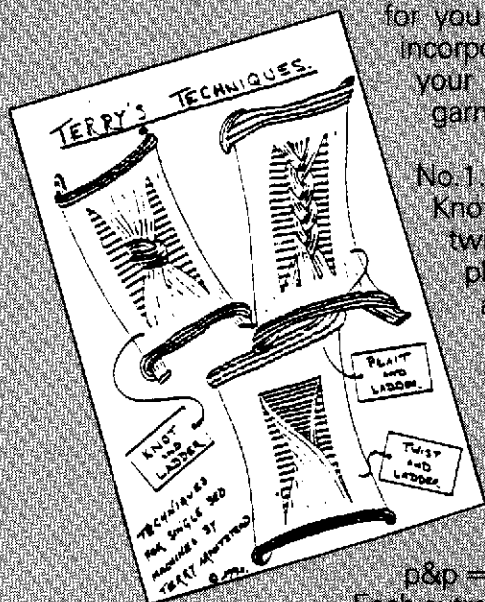
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**Terry Armitstead, 16 Renoir Court, Fairlands Estate,
Bognor Regis, West Sussex PO22 9AY.**

Tel: 0243 826125.

without knitting. Set RC at 000. Using MT and MC, K 1 row. Release card and cont in Fair Isle patt 2. Shape sides by inc 1 st at each end of every 4th row until there are 104 [108, 110] sts. K 28 rows. RC shows 121. Adjust length at this stage, if required. Cast off.

row. Using WY, K a few rows and release from machine.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on ball band.

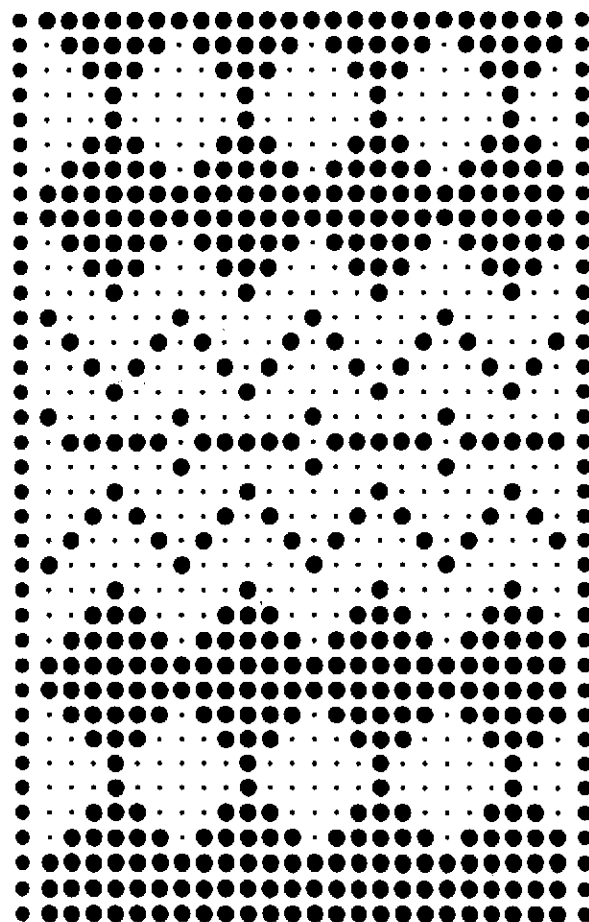
NECKBAND

Join right shoulder seam. Push 102 [106, 110] Ns to WP. With K side facing, pick up 102 [106, 110] sts around neck edge and place on to Ns. Unravel WY. Set RC at 000. Using MT and MC, K 1 row. Transfer sts for 1x1 rib. Using MT-2/MT-2, K 26 rows. Transfer sts for st st. Using MT, K 1

MAKING UP

Join left shoulder and neckband seam. Set in sleeves matching centre to shoulder seams. Join side and sleeve seams. Fold neckband in half to right side and pin in position. Unravelling WY as required, backstitch through open loops of last row worked in MC.

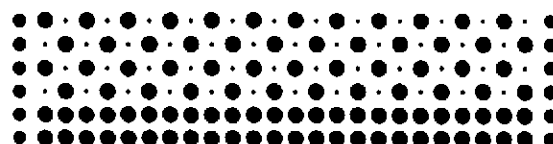
PUNCHCARD CHART 1



12 stitch punchcard

24 stitch punchcard

PUNCHCARD CHART 2



12 stitch punchcard

24 stitch punchcard



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£27.95

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GETTING STARTED. When you buy a ribber, the first things you want to knit are a welt, a round-neck band, and a V-neck band. This video teaches you to do these in a 1 x 1 rib.

RUNNING TIME 46 MINS
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SEE BELOW

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UNDERSTANDING WELTS. All those other welts that you never get round to! Full explanations of WHAT to do and WHY, and how to improve the finish of welts.

RUNNING TIME 2 HRS
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SEE BELOW

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ENGLISH & FISHERMAN'S RIBS. More than you ever thought there was to know about these stitches. The basic stitches & racked variations. Knitting with fine or medium yarns.

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COMPETITION



Puzzle out our

Christmas Contest and Santa could be calling on you with a

Hobbylock 774E from **PFAFF**
the professional electronic overlocker

and there are
2 vouchers worth £50 each
to spend on yarns of your choice from

Forsell

**3 copies of ALICE STARMORE's latest
book *Charts for Colour Knitting***

First prize in our competition is this Pfaff Hobbylock 774E and it would come first in any competition! This is a true professional – suitable for sewing with three or four threads and selling for around £400.

Not only will the Hobbylock seam and trim fabrics including those that are often difficult to sew, but it will stitch blind and rolled hems, attach trimmings and create its own decorative effects when you use fancy threads. The Hobbylock 774 is great value for money as it has all the special features and fine engineering you would expect from Pfaff.



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What would it be? The ultra-fashionable greys and browns of Naturell in wool and alpaca, or its new soft chalky shades? Or perhaps a Jacquard pattern in the new 1-ply Botany wool with wonderful colour names like Ivy and Viola, Bracken and Pistachio? You need to be more practical? Well there's the Superwash range in various plies – all machine washable, or the wool mixes Software and Shamal. Then there are Sirocco and Aran and beautiful cotton . . . Go on – stop dreaming and send in your entry – it could be a winner!



Forsell

CLUB SPEAKERS

ANN BROWN

Posh Frocks, 35 The Links, Whitehill, Bordon, Hampshire GU35 9HB.
Tel: 0420 474904

Subject: All aspects of design from techniques to pressing, including slide show, also Passap/Pfaff.

Travel: Club Talks - 100 miles. Workshops/Hands on - any distance.

RUTH COX

Pippin Designs, 22 Clifton Road, Dunstable, Bedfordshire LU6 1LU.
Tel: 0582 605808

Subject: No ugly ducklings. Bears, babies and beautiful dolls. Hints and tips on how to make machine knitted toys successfully.

Travel: 50-mile radius, further by arrangement.

MAUREEN COXON

29 Walthamstow Drive, Mackworth, Derby DE3 3GZ.
Tel: 0332 45357

Subject: Fashion design, streamlined construction and individual finish topics, e.g. "Lovely and large", etc., "stitch related graph tracing paper". SAE for descriptive lists.

Travel: 60-mile radius, further by arrangement.

WENDY DAMON

9 Sedley Close, Cliffe Woods, Rochester, Kent ME3 8HE.
Tel: 0634 221629

Subject: Design Ideas, Using Punchcards Creatively, Double Jacquard, Surface Decoration and more - send for full details of talks and workshops.

Travel: 100-mile radius of Rochester for talks, more for workshops.

ANN DISHMAN

Briarbank, Highview Lane, Ridgewood, Uckfield, East Sussex TN22 5SY.
Tel: 0825 767757

Subject: Life with Angoras. Angora yarn; its uses, handspinning for the knitting machine. Rainbow dyeing of commercial and handspun yarns with demonstrations.

Travel: Reasonable distance as rabbits also travel to clubs.

ANN DURKAN

Michaelmas Cottage, Twineham, West Sussex RH17 5NN.
Tel: 0444 881556

Subject: Lively lecture by qualified designer, concentrating on creativity, garment design and imaginative use of colour and texture. Emphasis on *Elegance made Easy*. Plenty of sample garments to try on and have fun with. Workshops also arranged.

Travel: No restriction.

WENDY ENGLISH

1 Brooke Avenue, Boldon Colliery, Tyne & Wear NE35 9ED.
Tel: 091-537 4338

Subject: Brother Electronic. Basic to advanced techniques; ribber; single and double bed colour changer; decorative hems and ribs; overcoming patterning width to create large motifs automatically; history of machine knitting.

Travel: 50-mile radius, further by arrangement.

B. HAGUE & CO LTD

Mile End Road, Colwick, Nottingham NG4 6DW.
Tel: 0602 870031

Subject: We now have staff available to visit clubs demonstrating the use of the Hague Linker, for joining garment seams, applying neck bands, chain stitch decoration, making hems and more.

Travel: Any distance considered.

CHRISTELLE MARKS JEFFERY

Christelle Creations, Badgers Copse, Hampers Lane, Storrington, West Sussex RH20 3HU.
Tel: 0903 743147

Subject: 'No Sew' Appliques and Garment Decorations for knitwear, leisurewear and special occasions (and even home decor). Club visits, workshops and Day Courses.

Travel: Any distance considered.

ROZ KELLETT

68 St Aubins Avenue, Bitterne, Southampton, Hampshire SO2 8NW.
Tel: 0703 446389

Subject: Take the tension out of knitting. A designer shares her secrets and enthusiasm for the craft we all love.

Travel: South of England, elsewhere by request.

ANNE KENT

23 Springfield, East Grinstead, West Sussex RH19 2RT
Tel: 0342 313562

Subject: Informative talks; Sideways sweater to your size; Size right; Punchcard designing; Pockets galore.

Travel: Reasonable distance from East Grinstead.

PEGGY LA RIVIERE

67 Bartholomew Road, London NW5 2AH.
Tel: 071-267 2712

Subject: The blocking cloth and finishing; demonstrations of stitched appliqué on knitwear; a good way of using up tension swatches.

Travel: Up to two hours from London, further by arrangement.

JANET LEECH

The Craft Co., Church Villa, Cwmdru, Powys NP8 1RU.
Tel: 0874 730820

Subject: Garment decoration for knitwear using fabric dyes, glues, foils and many more techniques. Club visits, workshops and day courses.

Travel: No restriction.

VALERIE MEECHAM

White Gates, Dowlish Wake, Ilminster, Somerset TA19 0NZ.
Tel: 04605 4670

Subject: Single and double bed work on Japanese and Swiss machines; 14 subjects; New techniques; Talks and Demonstrations.

Travel: 90-mile radius of Ilminster.

CAROLE MOUNCE-STEPHENS

'Carole Anne', 108 Broadway, Southbourne, Dorset BH6 4EH.
Tel: 0202 425244

Subject: Any topic on Japanese machines. 'Machine knitting - the easy way.'

Travel: Reasonable distance from Bournemouth.

BELINDA NELSON

55-57 Hamlet Court Road, Westcliff-on-Sea, Essex SS0 7EY.
Tel: 0702 348878

Subject: Talks on most machine knitting subjects for Japanese machines; written notes provided.

Travel: Radius of 100 miles from Southend.

CLUB LINE



There are quite a few new entries in our directory this month. Check through the details here to see if there is a new Club near you, either to join or, if you are already a Club member, perhaps to share events and speakers with.

DIANE BENNETT

Diane will be busy teaching again this autumn. In Nailsea, near Bristol, she will be running her popular three-day electronic course and two-day courses about computers - Computers for the Terrified (basic computing and knitwear design) and DesignaKnit. For details of these courses (and recommended local accommodation) please send a sae to Diane Bennett, 9 Huntley Grove, Nailsea, Bristol BS19 2UQ.

At the beginning of December, Diane will be visiting Metropolitan Sewing Machines, near Nantwich, to run three one-day workshops on 1st, 2nd and 3rd December. The topics are **Combination Stitches for Brother Owners** (unusual and exciting fabrics), **Linkers are Lovely** (Hague, Silver and other linkers) and **The Garter Carriage** (all models). Full details of these workshops from MSM, The Pinfold, Poole, Nantwich CW5 6AL. Tel: 0270 628414.

Following on from these, Diane will be in Leyland, Lancashire giving two afternoon sessions on DesignaKnit. These are suitable for owners of the program and those thinking of buying it (any machine). The days are Saturday, 4th December and Sunday, 5th December, from 1.00pm to 4.00pm and cost £10. For more details or bookings, contact Eileen Metcalf, 4 Bristol Avenue, Farington, Leyland, Lancashire PR5 2QP.

EAST CROYDON

The Club is St. Winifred's and the meetings are on the third Wednesday of the month at 7.30pm. The venue is 134 Cherry Orchard Road and you can ring organiser, Ray Parrett, on 081-686 8615.

WEYMOUTH

Weymouth Machine Knitting Club meets at St. Edmunds Church Room, Lanehouse Rocks Road, Weymouth between 7.00pm and 9.00pm on the first and third Wednesdays of the month. For details, 'phone Lynda Putt, the organiser, on 0305 772784.

STRATFORD-UPON-AVON

There are no prizes for guessing that the local machine knitters call themselves the **Shakespeare Club** but then wouldn't we all if we had such a famous local son?

The meetings are at the Ken Kennett Centre, Justin Avenue on the first Friday of the month at 7.30pm. If you would like to contact the organiser, she is Mrs Margaret Stokes and her number is 0789 299473.

TIVERTON

The organiser of the Tiverton MKC is Mrs Jackey Salamo, telephone 0884 254519. Call her if you would like to join this club which meets once a fortnight on a Tuesday during term-time, 7.30pm at Heathcoat Primary School, King Street, Tiverton. This is a new venue and new members are always welcome.

STANSTED

Janet Mogger writes to include the **Stansted Mountfitchet MKC** (lovely name!) in our directory and tells us the meetings are held at Ugley Village Hall, Stansted, Essex on the last Thursday of the month from 8.00pm to 10.00pm. Janet's number is 0279

814103 if you want to know more.

STAPLEHURST

Lynn's Lodge Passap/Pfaff MKC was launched in September by Lynn Reid - you will have seen her advertisements for Lynn's Lodge in the Tuition section of our classified pages time and again.

The club is obviously for Passap/Pfaff knitters and with Lynn's experience they can look forward to more than just a chat about knitting at the meetings, which are held on

the third Monday of the month, from 7.00pm to 9.00pm at Lynn's Lodge, 10 Willow Crescent, Staplehurst, Kent. To find out more, ring secretary Susan Keddle on 0892 890895 or Lynn Reid herself on 0580 891736.

CHESHUNT

A new daytime knitting club has commenced this year at Cheshunt Annexe. The club meets from 10.30 to 12.30 on a Thursday and you can contact Patricia Izzard on 0992 461236 for further details.

CLUB SPEAKERS — continued

JENNY ROSE

12 Bereta Road, London SE9 3TZ.
Tel: 081-859 2745

Subject: Knitting with mohair; Punchcard design; Surface decoration; Yokes galore; Ribber workshop. Send SAE for further details.

Travel: No restriction.

ANN ROSS

Ann's Yarns, Unit 30, Fourth Avenue, Bluebridge Industrial Estate, Halstead, Essex CO9 2SY.
Tel: 0787 476540

Subject: Any subject on the Japanese machines. Yarns and books available.

Travel: 60-mile radius. Further by arrangement.

JANET SPINK

9 Fairview Close, Drayton, Norfolk NR8 6RT.
Tel: 0603 867332/0860 620407

Subject: Ex-brother demonstrator. Will demonstrate most knitting techniques, including fancy ribber stitches, jacquard, neck bands, garter bar, Brother electronics, technical lace, etc. Workshops arranged.

Travel: Up to 200 miles.

PAM TURBETT

17 Forest Rise, Liss Forest, Liss, Hampshire GU33 7AU.
Tel: 0730 893654

Subject: Cut and sew, i.e. dressmaking with fabrics made on your machines.

Travel: No restriction.

TRISHA WHITFIELD

5 Brentwood Avenue, Cadishead, Manchester M30 5JS.
Tel: 061-775 5257

Subject: Pressing knitwear; Appliqués; Fabric paints and how to get the most out of them; Designer techniques and how to make the most of your knitting.

Travel: Distances covered normally within 100-mile radius of Manchester, but special arrangements can be made for longer distances.

1118 MKM



3 JACKET IN BELLINI

YARN

Nina Miklin Bellini.
400g for all sizes.

The fibre content of Bellini is 45% Alpaca, 38% Pure New Wool, 10% Kid Mohair and 7% PAM. For further information about this yarn, please write to Nina Miklin, 104 Biddulph Mansions, Elgin Avenue, London W9 1HU.

SIZES

Small (medium, large, extra large)

MACHINES

Standard gauge machines with 2, 6, 12, 24, 30 and 40 stitch repeat pattern facility and ribber for welts, cuffs and collar.

MAIN TENSION

Tuck stitch - Press both tuck buttons (approximately tension 6 on Brother 910).
10 cm square - 22 stitches and 60 rows

NOTE

The fronts, back and sleeves were knitted in tuck stitch. The stocking stitch side was used as right side.

BACK

Knit as per diagram.

SHAPE ARMHOLE

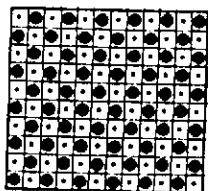
As for front.

From RC 380 [390, 405, 420]

SHAPE SHOULDER

Put 6 [8, 5, 8] sts on hold. K 2 rows. Put 3 [3, 4, 4] sts on hold and K 2 rows 6 times.

TUCK STITCH



INSIDE POCKET (MAKE 2)

Cast on with WY 33 sts. Using MY and MT+3, K 43 rows. Put on to WY.

RIGHT FRONT

Knit welt as per diagram. Set RC at 000. K in MT and tuck pattern to RC 083. Count 13 [14, 15, 16] sts from right side of knitting and put the next 33 sts on to WY. Release from machine. Replace the 33 sts of pocket on to empty Ns with purl side facing. Cont in MT and tuck as per diagram. At RC 210 [220, 235, 250], start

ARMHOLE SHAPING

Cast off 3 sts and K 2 rows and cast off 2 sts three times, 2 rows and cast off 1 st 2 [5, 6, 6] times, 4 rows and cast off 1 st 2 [2, 3, 3] times, 5 rows and cast off 1 st 2 [2, 2, 4] times.

At RC 382 [392, 407, 422]

SHAPE FRONT SHOULDER

Put 6 [8, 5, 8] sts on hold and K 2 rows, put 3 sts on hold and K 2 rows five times.

LEFT FRONT

Knit as for right front but reverse shapings.

SLEEVES

Arrange over 64 Ns for 2x1 rib. K 29 rows at tension 2/2 plus 1 row at tension 4/4. Transfer sts to main bed. Knit as per diagram to RC 200 [210, 220, 230]

SHAPE TOP OF SLEEVE ON BOTH SIDES

Set RC at 000. Cast off 3 sts and knit 2 rows and cast off 1 st three times, 3 rows and cast off 2 sts five times, 5 rows and cast off 1 st 16 times, 2 rows and cast off 1 st twice. Then K 2 rows and put 2 sts on hold three times. K 2 rows and put 3 sts on hold twice. K 2 rows. K 1 row at maximum tension. Cast off with a latch tool.

LEFT FRONT BAND/COLLAR

Arrange over 29 Ns (10x2) for 2x1 rib. Using MT-4/MT-4, K



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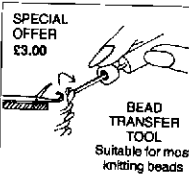
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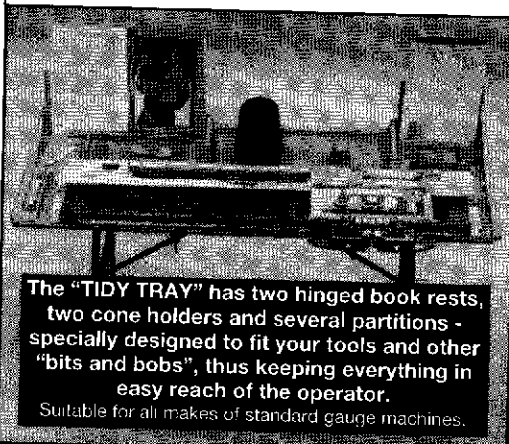
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to RC 214 [222, 229, 241]. Start inc 1 st (in 2x1 rib) every 6th row, 16 times in total, to 2x1 rib over 53 Ns (i.e. 18x2). At RC 319 [327, 338, 350], mark shoulder on left side of knitting. Cont to RC 356 [364, 374, 386] which is centre back and put 7 Ns on left on hold. K 2 rows, put 2 Ns on hold and K 2 rows seven times. At RC 370 [378, 388, 400], transfer sts to main bed and cast off.

RIGHT FRONT BAND

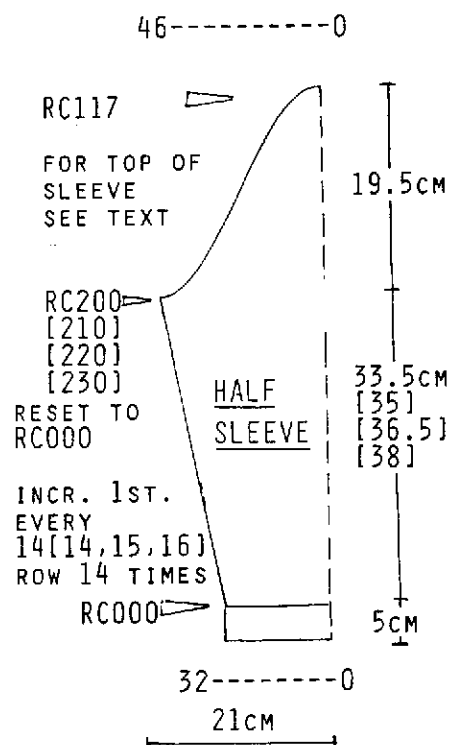
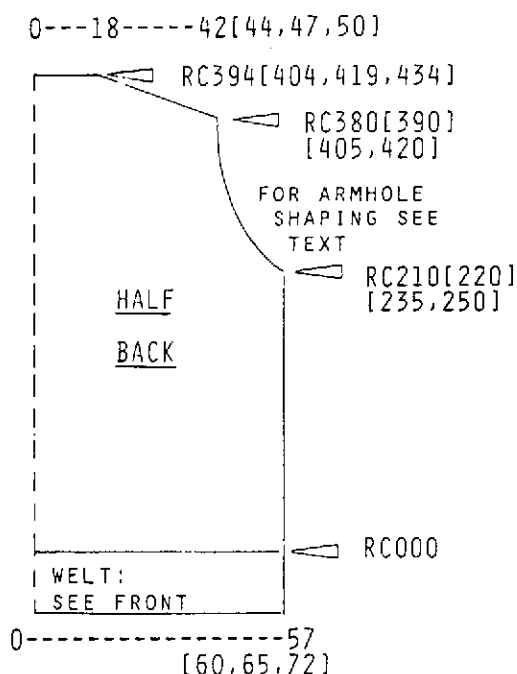
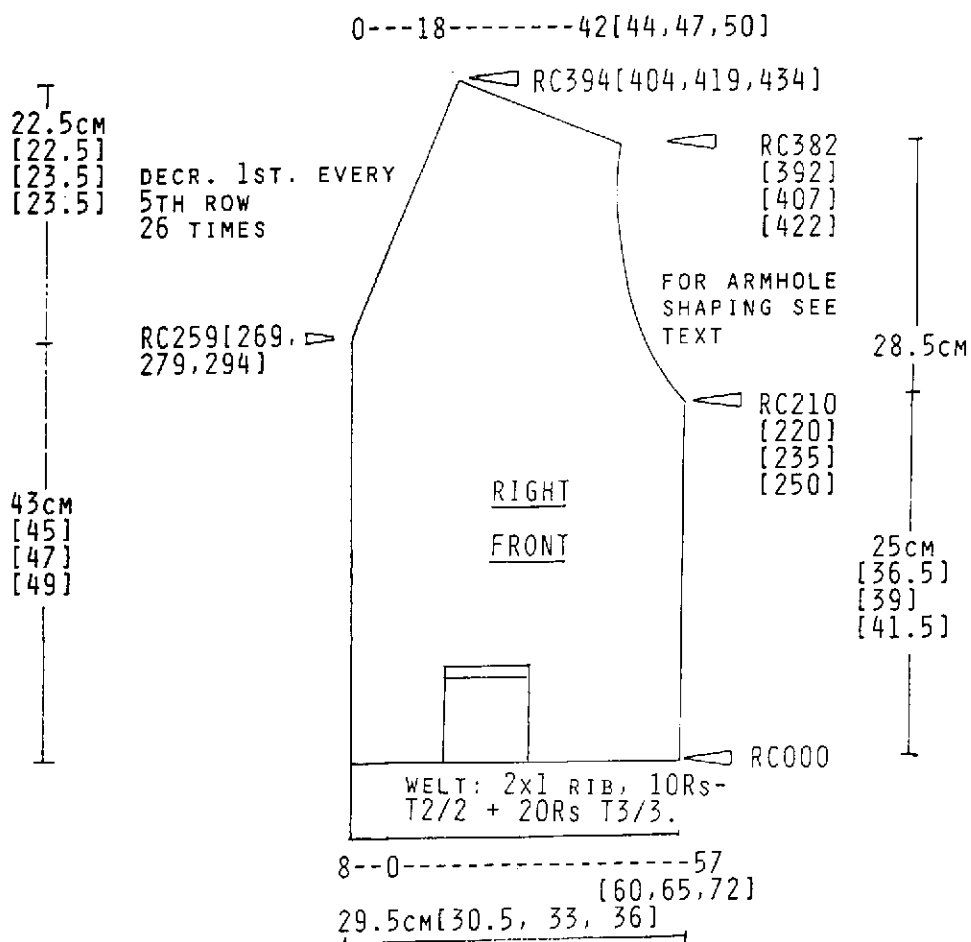
Knit as for left but incorporate buttonholes at RC 020 and thereafter every 53 [56, 58, 60] rows, three times.

RIBBING FOR TOP OF POCKET

Arrange over 33 Ns for 2x1 rib. Knit selvedge. K 8 rows at MT-2/MT-2. Transfer sts to main bed. Pick up pocket stitches of front with purl side facing. K 1 row at MT and 1 loose row. Cast off with a latch tool.

MAKING UP

Join front band/collar at centre back. Join shoulders. Sew front band/collar to garment, matching marking for shoulders with shoulder seam. Put in sleeves. Sew underarm and side seam. Sew inside of pocket to welt and along sides.



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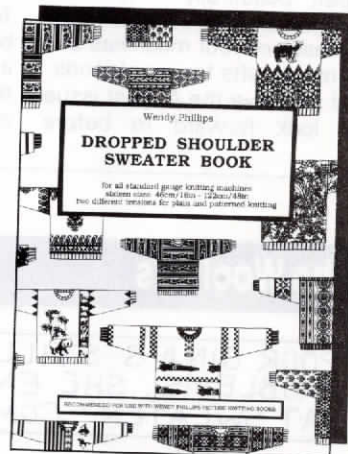
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DEAR ANNE...

Don't keep you ideas, suggestions, experiences, criticisms or praise to yourself. Share your thoughts with us by writing to Anne at Machine Knitting Monthly, 17 Grove Park, Waltham Road, White Waltham, Maidenhead, Berkshire SL6 3LW

Dear Anne,

I'm holidaying in Northern Ireland and yesterday bought the July issue of *Machine Knitting Monthly* – how wonderful! (In Australia we always receive our mags a couple of months late.) I felt great reading all the articles so early, but imagine my surprise and delight when I turned to page 78 and saw the article by Marge Stanley from our very own Machine Knitting Club in Whyalla, South Australia. Like Marge, I also devour the magazine as soon as it arrives and love every page.

I'd like to pass on this wonderful little idea, devised by the same busy Doreen mentioned in the puzzle, for opening latches. Simply sharpen, almost to a point, a little take-away plastic knife. Just run it along the latches and they open beautifully – it costs nothing and you can make one for each of your machines and some as gifts for your friends.

I still have the August issue to look forward to before

going home. Thank you for a great magazine.

Yours sincerely,
Betty McIlwaine
Whyalla Norrie, South Australia.

Thank you for the tip, Betty and we hope you enjoyed the rest of your stay here in spite of the weather – we've been making up for years of 'drought' – but perhaps it was a novelty for an Australian?

Dear Anne,

First let me thank you for your articles on Talking Toyota. I own a 901 with ribber and Knit Tracer. But for my excellent tutor Brenda, of Bambers in Manchester where I used to live, my machine would long ago have been put under the bed like many others.

I take out your articles on Toyota and keep them in a ring binder for reference if I get into difficulties. It's only now that I am away from Brenda's class I realise how much I

learnt there. When I am knitting I can hear Brenda say, 'The best way to do... (this or that), is like this.' At the end of her lessons, she would ask us questions to see if we had understood and we also had to ask questions of our own. It's classes like these that help the new knitter, so my thanks to Bambers for them.

Thanks also to *Machine Knitting Monthly* for patterns to suit everyone and the help and advice given to knitters on so many techniques. I also study the Brother articles as these favour the Toyota. There is just one thing I fault – surely now that there are so many electronic machines they could have a magazine of their own, so leaving more room for articles on standard and punchcard machines in the other magazines. I find a lot of magazines are catering more and more for electronics and as I haven't one and couldn't afford one, I would prefer to buy a magazine that did not include them. Anyway, keep up the good work and all the best.

Yours sincerely,
Chris Holt
Tenby, Dyfed.

Dear Anne,

I bought a second-hand Brother 891 twelve months ago and to cut a long, sad tale very short, I went to evening classes last September and I'm now producing garments to be proud of. Money well spent and lots of patience saved!

On reading August's 'Ques-

tion Time' the article on 'Relaxing at the machine' was very good. The section on the storage of little tools/gadgets was interesting.

I have two invaluable little 'items' in my sewing/knitting room – selfishly named my quiet room – (acquired when my eldest son left home). One is a small 'metal' trolley from MFI for about £8. A two-tier trolley, it holds a child's toy basket on the lower level, full of things like a tape measure, oil, cleaning cloth, spare ribber and knit bed needles stored in old spectacle cases while on the upper shelf is my Brother accessory box which includes different lengths of nylon cord patiently wound on to 'floss/embroidery silk' cards, the marked lengths written on cards and claw weights.

My second 'invaluable little item' is a yellow organiser containing, each in its own section according to height – punchcard clips, bodkin, cotton buds, small brush, safety pin, L-point cams, latch tools, transfer tools, needle pushers, a toothbrush, pen, two knitting needles size 13 for rib neatening and so on. The pot cost me 99p! I have a notepad on the trolley and everything is so close to hand and easily found.

My son's bookshelves now store my MKMs in box files and all items/articles/tips I need are recorded in an index card system.

What more could I ask? Well, for a start, a few more hours in a day, please.

The Woolleys

by Doug Baker



I really look forward to reading your magazine every month and I'm delighted to see the start of a series on Brother problems.

I approve wholeheartedly of 'Designs at a Glance' on the first two pages - it's so much easier than wading through a list.

I enjoy reading and testing the many readers' tips and laugh at situations I've experienced as I read of them in your magazine. The acquisition of the knitting machine and read-

ing the magazine in peace and quiet (usually in bed) has helped me cope with serious illness in my family.

Yours sincerely,
Margaret Costello
Lincoln.

Dear Anne,

I would like to tell you about a jumper which I have been making for around six months - one that nobody else has or probably would want.

The first thing I had to do

was get my husband to draw the main outline of a spider on its web on to a machine knitter's design board. He covered the whole area of the front with the web which he thought would put me off the idea, but it only encouraged me. It took me about a week of evenings to make the drawing into a readable knitting pattern on the board.

I chose to use 2/30s industrial yarn (three strands of each colour) and knitted the whole jumper in intarsia. The hardest and most boring part so far has been winding on the 60-plus bobbins that I am going to have to use.

At the time of writing this letter I have only got about 30 rows to go before I have finished the front and I can't wait. I have already finished the back and sleeves, but to give you some idea how long this jumper has taken me, it is 300 rows long and there are 181 stitches in each row. It takes me about 24 minutes to do each row, so I only really have time to do about ten rows per night!

I've a little tip for others knitting intarsia. If you find that you have bobbins with oddments of unusual wool on them, don't throw the wool away, cut it off and use it to make tassels, pom-poms or decorations for other jumpers. Also, if you find that you have run out of bobbins you can always use pegs from your clothes line to hold the yarn tight.

Yours sincerely,
Michelle Bradish
Hove, East Sussex.

You must send us a photo of the finished jumper Michelle, but I doubt if there will be much demand for the pattern! However, we do admire your tenacity in knitting such a difficult subject for intarsia, even if we wonder why you chose it.

We pay £5 for every letter we publish, provided it has not already been accepted or published elsewhere, plus a year's subscription to the magazine for a Star Letter.

STAR LETTER

Dear Anne,

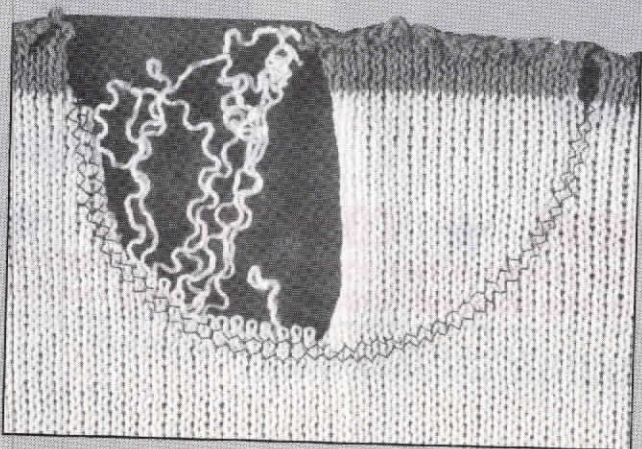
Here's a tip relating to cut-and-sew necklines which you may wish to print for your readers.

After making two zig-zag rows of stitching around the neck curve, I used to cut close to the inner zig-zag row. However, this usually meant that the cut edge shed numerous tiny tufts of yarn and I would spend ages pulling these off before attaching the band.

I have found a very simple way of eliminating those annoying pieces of fluff. Instead of cutting around the neck curve, I cut a vertical line from the top centre of the neckline down to the centre of the curve, just inside the zig-zag rows. I then unravel the knitting inside the curve, row by row, up to the stitching. You can then see that the loops of knitted stitches at the cut edge are secured by the zig-zagging and it is the tops of these stitches which, when cut, create the tufts. I leave the loops and cut the unravelled strands close to the zig-zag rows.

I enclose a sample of this method; half of the neck area is unravelled and I have left some of the unravelled strands uncut.

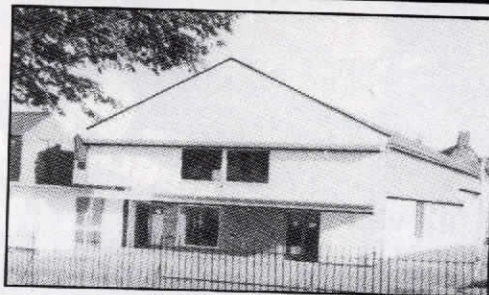
Yours sincerely,
Lesley Moor
Gravesend, Kent.



What a clever idea Lesley! We think it well worth our star letter prize as it will save lots of us from all that frustration. Thank you for the sample as it shows the method so much more clearly than a written explanation.

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SILVER SCENE

SCALLOPED HEMS

Mrs B Stanley of Mansfield has asked me for some suggestions for **scalloped hems** and I thought that other readers might also appreciate an article on this subject.

Liz Norton

A scalloped hem can be produced by tucking selected needles while knitting the hem (samples 1, 2, 3), or by knitting a narrow hem followed by fashion lace pattern No. L15 in the Knitmaster 560 lace carriage pack. This is the same pattern as punchcard No. L10 in the L2 lace carriage pack.

I've written the knitting sequences out as a series of tables. Notice that the fold row is generally knitted at a tension three whole numbers higher than the body of the hem. I've done this to give a crisp edge which will emphasise the scallop. The row knitted after turning up the hem is also knitted at a looser tension than main tension. This minimises the tendency of hems to curl to the knit side.

You can also emphasise the scallop by knitting the fold row and the row before and after the fold row in a different colour. I've done this on sample 3. I think it would be interesting when knitting sample 3 to try knitting the row after turning up the hem, plus maybe the following one, in the same contrasting colour as the fold row, to emphasise the reverse scallop effect where the hem is picked up.

Samples 1, 2 and 3 are produced by tucking. However, you don't use a punchcard or electronic programme. The tucking is done by hand selecting the needle to be tucked to holding position and setting the carriage to hold. When the required numbers of rows/tucks have been knitted, the holding levers are returned to knit and the holding/tucking needles knitted back to working position. Using this method, it is possible to knit more tucks before knitting off than you can when tucking using a punchcard or electronic programme with the needles remaining in the working position. The extra tucks increase the scallop effect.

As you can see from swatches 1, 2 and 3, you can vary the depth of the hem, the depth of the scallop and the frequency of the scallop. If you knit some plain rows before and after the tucking rows, you don't get so pronounced a reverse scallop effect where the hem is turned up. Experiment, to see what effects you can achieve.

I found when knitting these hems that I had to watch the needles either side of the tucking needles to make sure they knitted correctly, particu-

larly on the fifth and sixth rows and the row when the needles were knitted back from hold.

The first lace scallop (sample 4) was knitted using the punchcard or electronic programme supplied with the lace carriage. This pattern has two stitches at the centre of the pattern and two between each repeat. I wondered if modifying the pattern, to have a single stitch at the centre and between the repeats, would produce a crisper, more pointed effect on the hem edge. On a standard gauge machine, as you can see (sample 5), the difference was not pronounced, but I've included it so that you can try both and see which you prefer.

Notice that the knitting table says knit 25 rows of waste yarn when using the lace carriage. This is to give you something to hang the lace weights from, as the hem is far too narrow for this purpose. Don't remove the waste yarn before completing the lace knitting.

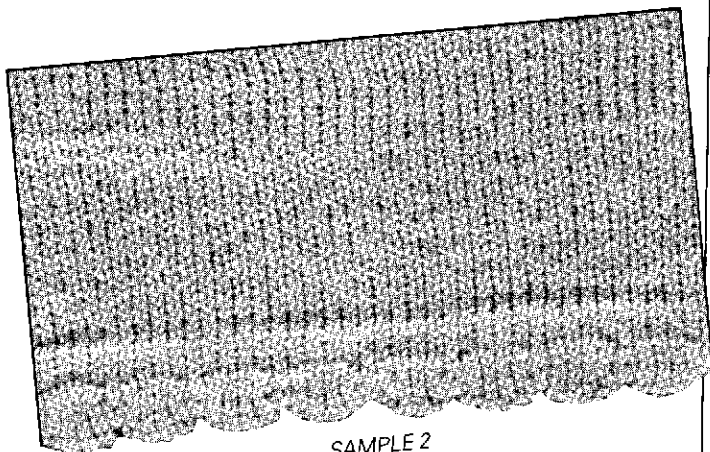
Chunky and double knit machines don't have lace carriages, so you have to use hand tooling. I've translated both the versions of the lace pattern into a chart for hand tooling. On the chunky, I preferred the modified version of the pattern (sample 6). These charts can also be used of

course by owners of the other gauges who don't have lace carriages.

Notice when following the hand tooling charts that the first stitches to be transferred are the ones next to the needle which ends up with three stitches, not the stitches on the needles which are eventually empty. The row on which the transfers take place also has to be knitted, so in effect you are transferring the stitches and then knitting two rows.

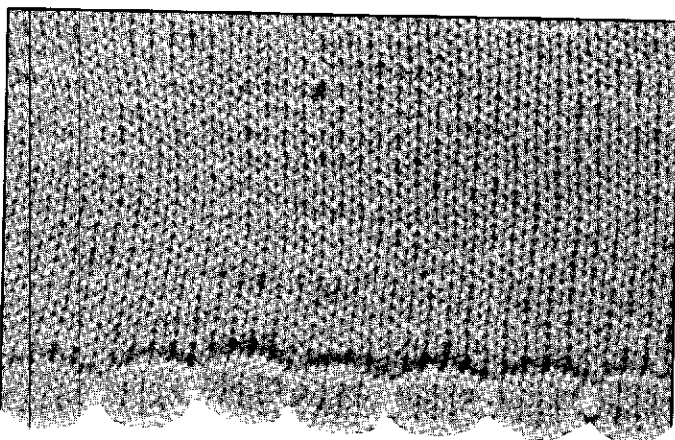
Like any knitting, these hems have to be steamed, or steamed and pressed, according to the yarn used, to get the full effect. In fact samples 4 and 5, which were knitted in Hobby, did not look scalloped until steamed. I pinned the lower points of the scallop to the pressing board, making sure they were evenly spaced and level. Then I pulled the body of the knitting away from the pins and pinned the knitting again all the way across, above the lace. I steamed and pressed the knitting with the pins in position. (I found I could lower the iron on to the pins, they just lay down beneath it.)

When using an effect like this, you must of course try it out on swatches, both the **knitting** and the **finishing**, before using it on your gar-

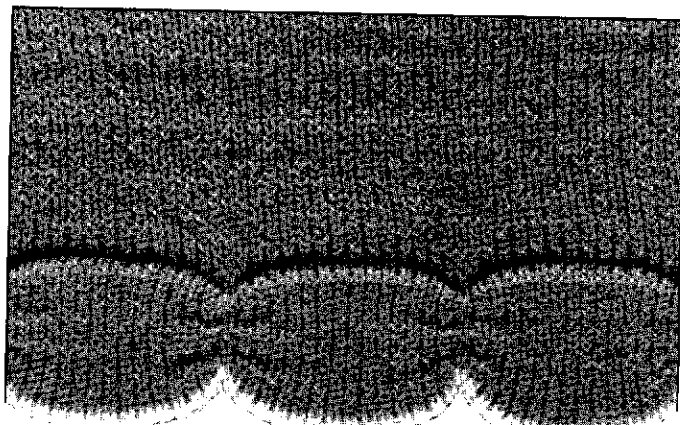


SAMPLE 2

SAMPLE 1



SAMPLE 3



ment pieces, to ensure that you are going to get the result you are hoping for!

Finally, to get a good finish on a garment, when planning your knitting consider the number of stitches required for the garment piece and the frequency of the scallop. Try to adjust the frequency of the scallop and the number of needles used for the knitting (though don't adjust these too drastically as you'll end up with a different size) so that you knit a number of complete

scallops plus an extra two stitches for seaming. Arrange the scallops so that you get half scallops at the edges of the knitting, plus one of the seaming stitches at each edge. When finishing your garment, mattress stitch the hems at the side seams for a neat continuous line of scallops.

An exception to this would be the lace scallops, which would be easier to seam between pattern repeats.

KNITTING SEQUENCES

Numbers in brackets are for chunky gauge machines.

SAMPLE 1

1. Cast on with waste yarn and knit 8 (6) rows.
2. Knit 1 row with nylon cord.
3. Change to main yarn. Knit 1 row MT.
4. Bring every 5th (4th) needle to holding position and set the carriage to hold. Knit 6 (4) rows at MT-1.
5. Set carriage to knit back holding needles and knit 1 row at MT+2.
6. Repeat step 4.
7. Set carriage to knit back holding needles and knit 1 row at MT-1.
8. Pick up stitches from first row knitted in main yarn and place on needles. Knit 1 row at MT+1.
9. Continue knitting at MT.

SAMPLE 2

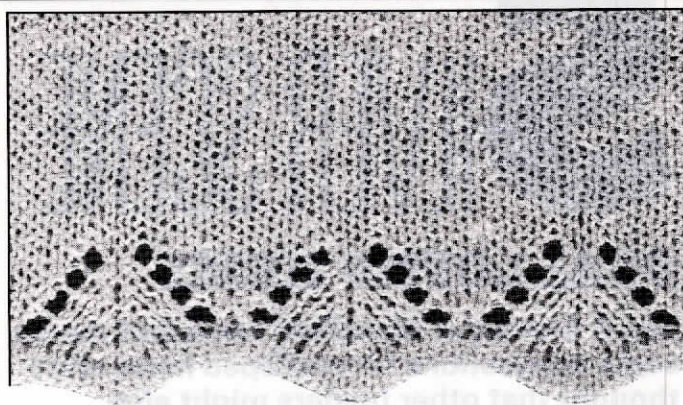
As SAMPLE 1, except that after steps 3 and 7, knit 6 (4) rows at MT-1 with all needles in working position.

SAMPLE 3

- 1, 2, 3. As SAMPLE 1.
4. Bring every 15th (10th) needle to holding position and set the carriage to hold.
5. Knit 6 (4) rows at MT-1.
6. Set carriage to knit back holding needles and knit 1 row at MT-1.
7. Repeat steps 4, 5 and 6 and then 4 again.
8. Knit 5 (3) rows at MT-1.
9. Knit 1 row at MT-1 in contrasting colour.
10. Set carriage to knit back holding needles and knit 1 row at MT+2 in contrasting colour.
11. Repeat steps 4 and 9.
12. Change to main colour and repeat steps 8 and 6.
13. Repeat steps 4, 5 and 6 twice.
14. Repeat SAMPLE 1 steps 8 and 9.

SAMPLES 4, 5 AND 6

1. Cast on with waste yarn and knit 8 (6) rows if hand tooling, or 25 rows if lace carriage is to be used.
2. Knit 1 row with nylon cord.
3. Change to main yarn. Knit 1 row at MT.
4. Knit 4 (3) rows at MT-1.
5. Knit 1 row at MT+2.
6. Knit 4 (3) rows at MT-1.
7. Pick up stitches from first row knitted in main yarn and place on needles. Knit 1 row at MT+1.
8. Knit 1 row at MT.
9. Knit 1 repeat of lace pattern at MT, using the lace carriage or hand tooling. When using the lace carriage, start knitting at row 3 of the pattern.
10. Continue in stocking stitch at MT.



SAMPLE 4

DIAGRAM FOR HAND TOOLING BASIC LACE PATTERN (L. 15)

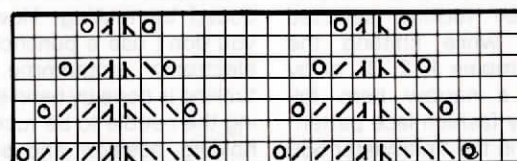
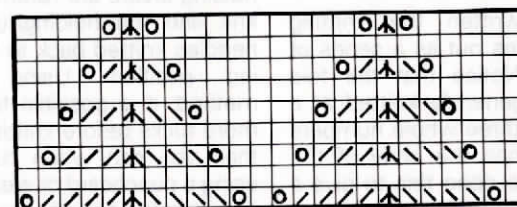


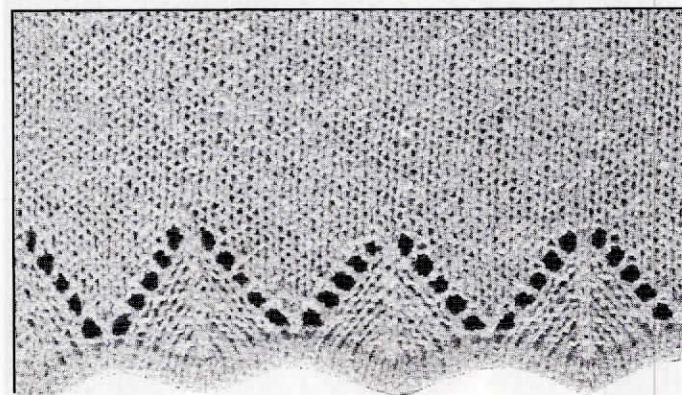
DIAGRAM FOR HAND TOOLING MODIFIED LACE PATTERN

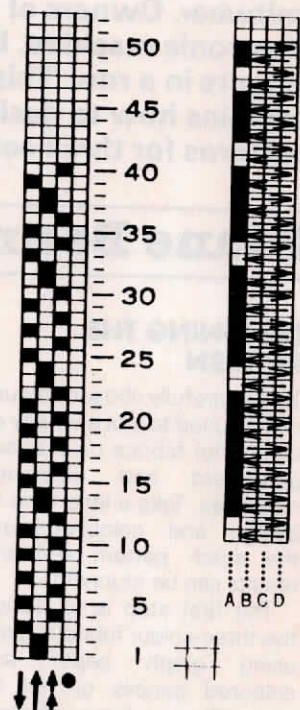
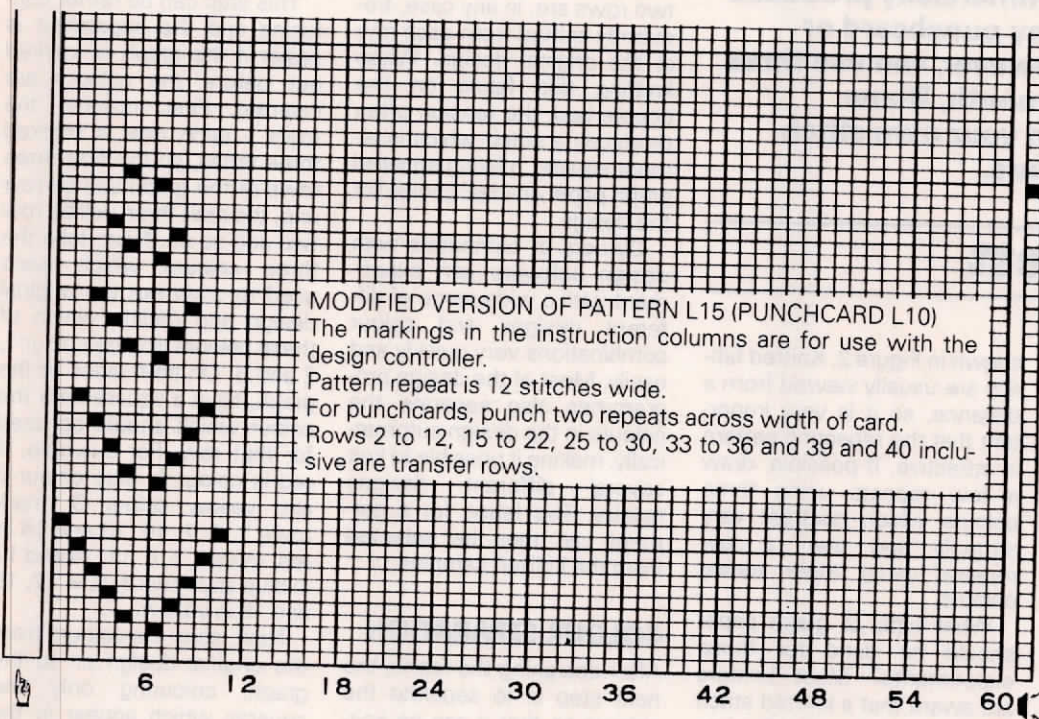
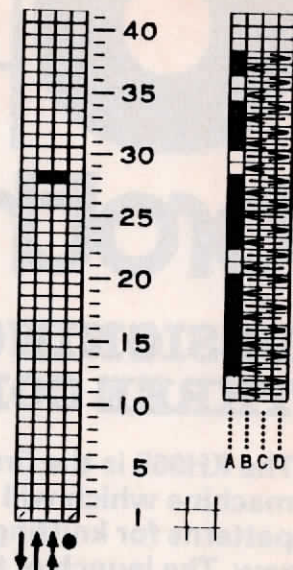
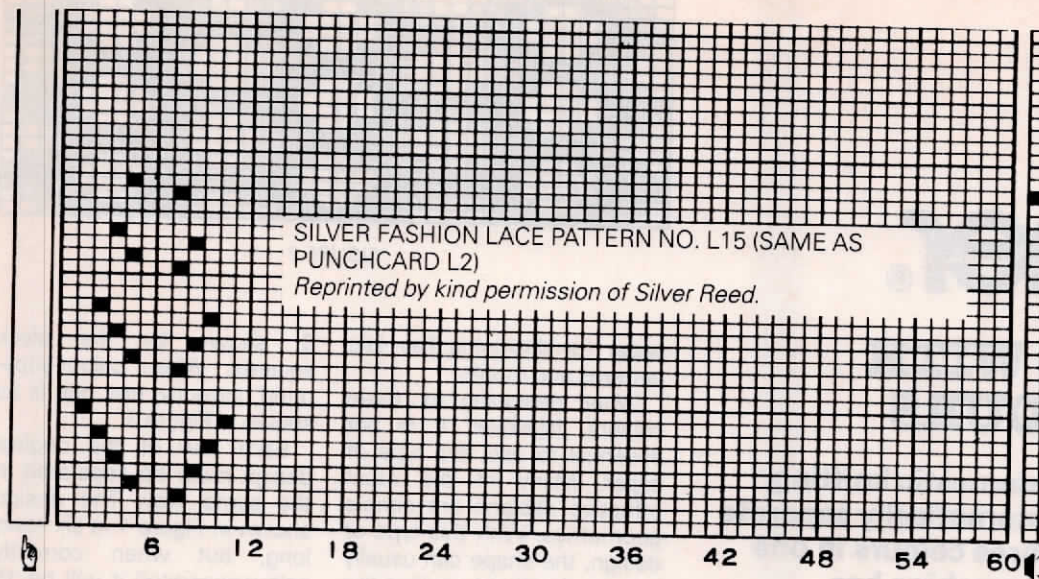


KEY FOR HAND TOOLING DIAGRAMS

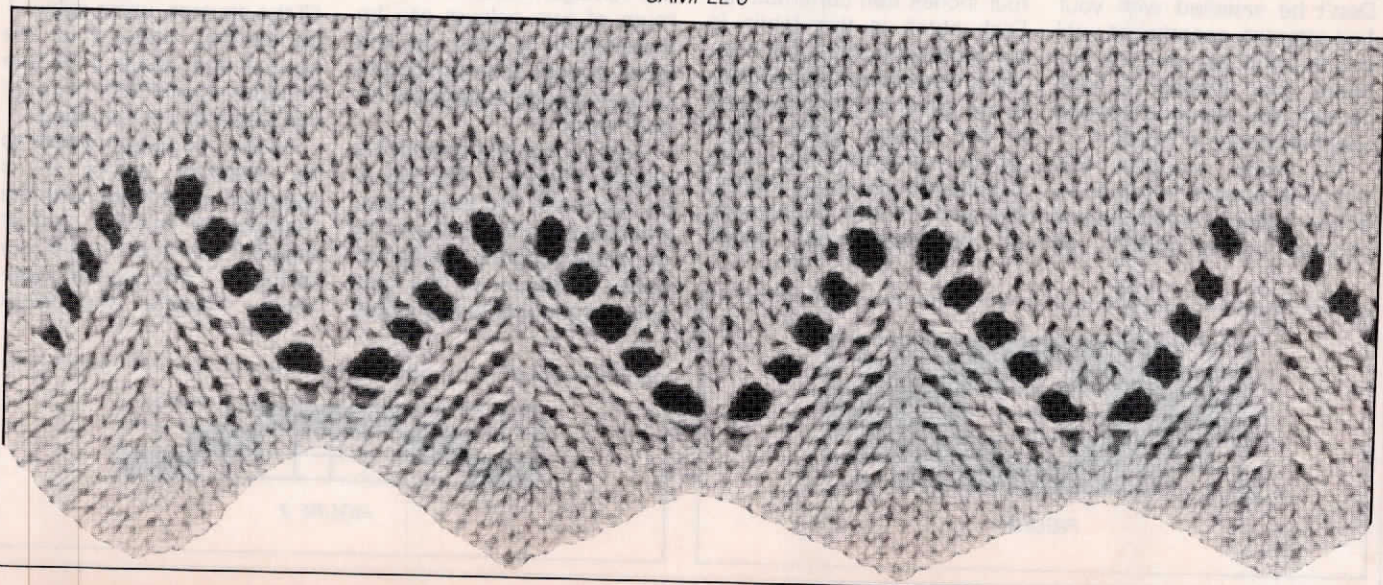
- = Transfer st to right.
- = Transfer st to left.
- = Empty N.
- = N with 2 sts
- = N with 2 sts.
- = N with 3 sts.

SAMPLE 5





SAMPLE 6





DESIGNING WITH THREE COLOURS

The KH965 is the first domestic knitting machine which will automatically separate patterns for knitting three colours in one row. The launch of the machine has increased interest in this stitch, which is frequently used for commercially produced knitwear. Owners of any punchcard or electronic machine, however, can use three colours in a row. This month, Diane explains how to design your own stitch patterns for **three colours.**

Diane Bennett

DESIGNING THE PATTERN

Three carefully chosen colours can be used to knit a variety of wonderful fabrics on modern punchcard and electronic machines. Take a little time to design and colour-separate the stitch pattern and the results can be stunning.

The first step is to design the three-colour fabric, usually using graph paper and coloured pencils or felt tip pens. Choose three different colours and draw some simple geometric shapes using them. Don't be satisfied with your first attempt, experiment until you find one that you like. For these two articles, I have chosen the diamond pattern which is shown in Figure 1.

To check whether this design is suitable to use as an all-over pattern, sketch several repeats of the pattern, as

shown in Figure 2. Knitted fabrics are usually viewed from a distance, so it is very important that the repeating pattern is attractive. If possible, draw a few repeats using three colours which contrast very strongly and then a few repeats using three toning colours.

What type of graph paper should be used for these experiments? Most knitters are aware that a knitted stitch is not square. A typical Fair Isle tension, for example, might be 30 stitches and 40 rows to four inches (ten centimetres). Each stitch in this fabric is therefore wider than it is high. The shape of this knitted stitch is the same as the rectangles in the special graph paper which is provided with some punchcards and mylar sheets. It is also possible to buy pads of pre-proportioned graph

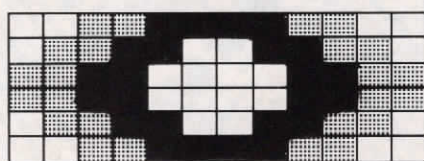


FIGURE 1

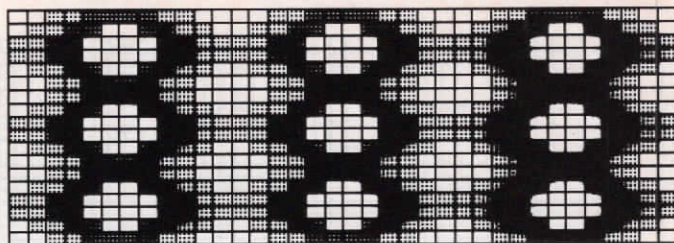


FIGURE 2

paper for designing Fair Isle patterns and motifs.

When designing for three colours, however, it is not essential to use this type of paper. Many of the most effective designs are simple geometrics. With this type of design, the shape can usually be varied without spoiling the look of the design. When knitting the three-colour pattern, two rows are, in any case, frequently knitted from each row in the original design. When knitting this fabric on the double bed, the tension often produces a stitch which is almost square, making squared graph paper an ideal choice for the design.

Owners of computers with design software can experiment with a wide range of different designs and colour combinations very quickly and easily. Most of the design programmes also separate the colours in the design automatically, making it possible to knit several different designs quickly. The fabric for a garment can then be selected from the knitted samples.

COLOUR SEPARATION

After designing the fabric, the next step is to separate the colours so that it can be knitted. Three colours cannot be knitted by one single stroke of the carriage, because a maximum of two colours can be threaded at a time. To knit three colours, one movement of the carriage is required for each colour.

Look at the first row of the design in Figure 1. This has to be separated into three rows, one to knit colour 1, shown by the white squares, one to knit colour 2, shown by the grey squares and one to knit colour

3, shown by the black squares. When colour-separated correctly, row one is as shown in Figure 3.

Each row of the original design must be separated in the same way. The design shown in Figure 1 is six rows long, but when correctly colour-separated it will be 18 rows long, with six rows for each of the three colours.

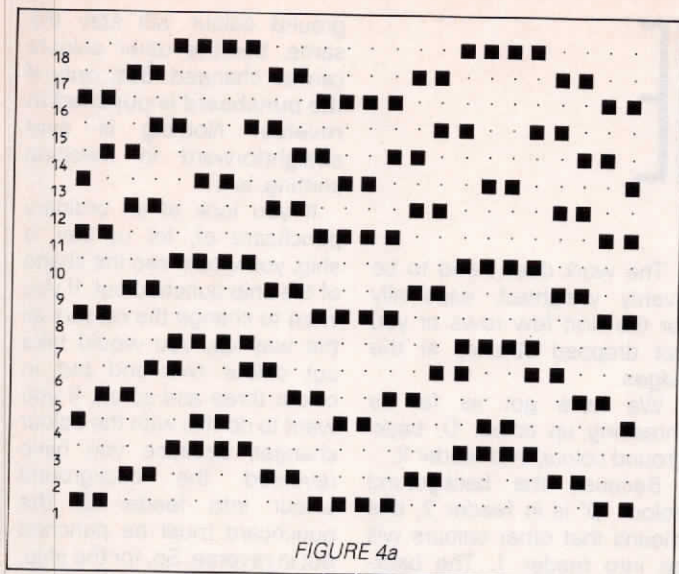
This step can be rather confusing and the separation is easier if the graph is marked out before the colours are inserted. First, number the rows – each row is marked three times, so the first three rows of the graph will be row one, the next three will be row two and so on. Next, take the three colours which were used to draw out the original design and decide which of these colours is to be colour 1, 2 and 3. On both sides of the graph, fill in a square with the colour which should be used for that row. For example, if red is colour 1, blue colour 2 and yellow colour 3, mark rows 1, 4, 7, 10, 13 and 16 in red, rows 2, 5, 8, 11, 14 and 17 in blue and rows 3, 6, 9, 12, 15 and 18 in yellow.

Next, copy the colours from the original design on to the graph, colouring only the squares which appear in the colour at the end of the row. For ease of checking, it is helpful to use the three colours to fill the squares, using colour 1 for the first, colour 2 for the second and colour 3 for the third row copied from the original single row in the design.

Finally, the design needs to be checked before it is punched or entered into the machine for knitting. Look at Figure 3, which is the first row of Figure 1 after colour separation. Imagine the black



FIGURE 3



squares as building blocks and you should be able to see that each of these blocks will slide down into the bottom row, forming one complete row of knitting. Each column in the pattern is marked once and only once, for one of the three colours. Taking three rows at a time, check that each colour of the design has been marked once (and not twice!).

THE COMPLETED DESIGN

The completed colour separation of Figure 1 is shown in Figure 4a for punchcard machines. This is 24 stitches wide and 18 rows long. Repeat the 18 rows twice to give a card 36 rows long which will rotate easily. Don't forget the two punched rows before and after the design for clipping the card as usual.

Figure 4b shows the same design for electronic machines, 12 stitches wide and 18 rows long. Figure 4c is a graph of the design using numbered colours, which can be used by owners of the KH965. After pressing the INPUT button, select mode 2 to put in a three colour pattern and use the number 1, 2 and 3 keys to enter the design, fol-

lowing Figure 4c. This chart should also be used by owners of computers and design software to enter the complete design, which can then be colour separated automatically.

Use a felt tip pen to mark the colour changes on the side of the card, remembering to allow seven rows (or the appropriate number for other makes) of punchcard, below the marked colour, as usual. Owners of machines with mylar sheets may prefer to use three different colours to mark the colour changes, while owners of 900, 930, 940, 270 and 965 machines can use MEMO to input the colour changes which will then show in the memo window.

READY TO KNIT?

After designing and colour separating the pattern and preparing a punchcard or design for the machine, the

	6	5	4	3	2	1	1	2	3	4	5	6
6	1	1	2	2	3	3	3	3	2	2	1	1
5	1	2	2	3	3	1	1	3	3	2	2	1
4	2	2	3	3	1	1	1	1	3	3	2	2
3	2	2	3	3	1	1	1	1	3	3	2	2
2	1	2	2	3	3	1	1	3	3	2	2	1
1	1	1	2	2	3	3	3	3	2	2	1	1

FIGURE 4c

next step should be to knit the pattern. However, there is a problem to be solved first. How can it be knitted? After colour separation, each row in the original design becomes three rows, each knitted with one of the three colours.

It is possible to change colour manually every row; moreover, when knitting a three colour pattern each colour is on the correct side to knit the next row. Unfortunately, however, this would be very slow. Even if used only for the front of a garment, at least 400 rows would be required for even a small adult jumper – bearing in mind that three rows make up one complete row in the knitting, so the fabric grows quite slowly.

For speed, this type of design needs to be knitted with a colour changer, but this would require even numbers of rows between colour changes, while the colour separation has one row (an odd number!) between the colour changes.

The solution to the problem is fairly simple – you simply double the length of the design, so that two rows should be knitted with each colour. Owners of older punchcard machines without

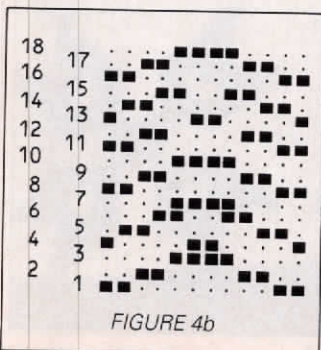
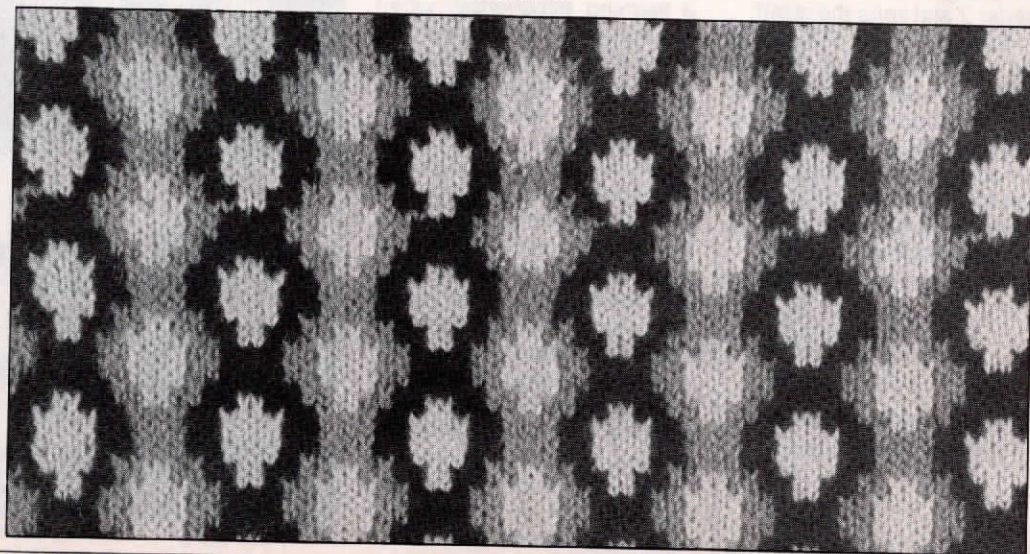
a double length switch should punch out the card double length, but owners of other punchcard and electronic machines can use the card or design as shown in Figure 4a and 4b and use the machine to double the length.

Using double length, the fabric can be knitted with the aid of a colour changer. Even owners of machines without a colour changer will find the fabric quicker and easier to knit changing colour every two rows instead of every row, although even this may be tedious for a complete garment piece.

A piece of knitting using the complete colour separated fabric is shown in Figure 5. In the next article in this series, I will be describing in detail how to knit three colour fabrics using both single and double bed.

For readers who would prefer to use ready prepared designs, Diane has prepared a booklet or disk to accompany these articles. The booklet contains six attractive three-colour designs which are ready to copy and knit and it costs £3.95. Please state PUNCHCARD or ELECTRONIC when ordering – the electronic booklet contains some patterns larger than 24 stitches. The disk contains ten three-colour designs, including some large motifs and costs £4.75. Please state BROTHER (disk drive), DESIGNAKNIT, INTOSHAPE CREATION 6 or PCX (for Bit Knitter) format when ordering disks. Please send your orders to Diane Bennett, 9 Huntley Grove, Nailsea, Bristol BS19 2UQ. (Overseas Readers can use credit cards.)

FIGURE 5



QUESTION TIME

Helping a knitter with her Silver Reed YC6 colour changer results in Pat having a problem of her own. Use her tests to check your latches and needles for damage.

Pat Coulston

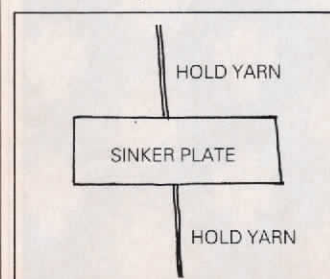
I had a lesson with a student the other day, using the Silver Reed colour changer – the YC6 – and working with the single bed. Dorothy had found a lovely multi-coloured Fair Isle pattern and thought she could use the colour changer to avoid the difficulty of changing the colours manually. She imagined that she could just put the background colour into the colour changer feeder, change the colours when necessary and use the punchcard given.

The result can be seen in Sample A. The background colour became the motif colour, the second colour became the background and colour three which should be the centre of the star, just gave a four row stripe, leaving the centre of the star in the main background colour. **Not** quite what she wanted!

Let us go back to the beginning. The YC6 sinker plate (the plate that fits on to the actual carriage) is quite different from the normal sinker plate. **Look at your normal sinker plate** for Fair Isle; colour one (background) goes in feeder 1 while colour two is put into feeder 2 and knits the motif.

However, on the YC6 sinker plate the background colour is put in the front feeder, number 2, while colour two (also three, four and five) go into feeder 1.

Placing background colour into the YC6 feeder 2 is tricky. I will try to explain, although mere description is difficult.



Carriage at the right. Put on the YC6 sinker plate. Using the background colour, threaded up through number D on the tension mast, hold it above and below the sinker plate.

Slide it into the sinker plate, past the left round rubber brush beneath the sinker plate and then past the left plastic gear (to get it past this gear, move the carriage to the left a few inches.) Still holding the yarn above and below the carriage, slide the top piece of yarn under **both** the metal pins (at each side of the feeder marked '2') as far to the right as it will go. At the same time, the yarn in your right hand goes out, beyond the sinker plate and then you will hear a 'click'! Return the top yarn so that it goes between the pins (feeder marked '2'). Let go of the under yarn and take up the slack of the top yarn. If you don't hear the click, don't keep on fiddling with it – remove the yarn and try again.

Unfortunately it is difficult to check that the yarn is correctly placed, since this groove into which the yarn goes is very difficult to see from the top. You could, if you wish, just for a learning experience, when you have heard the click and know it is correctly threaded, remove the sinker plate so that you can see for yourself where it goes.

You will soon know if you have correctly threaded it – if it is wrong, when you go across on the next row, the whole lot falls off the machine! This does need a great deal of practice for most people and please **do lots of trial runs**. It is no good trying this out when you have the rib of a back or front on the machine. It will go all wrong, then you will get mad because the 'stupid thing doesn't work and I've paid all this money for it'!

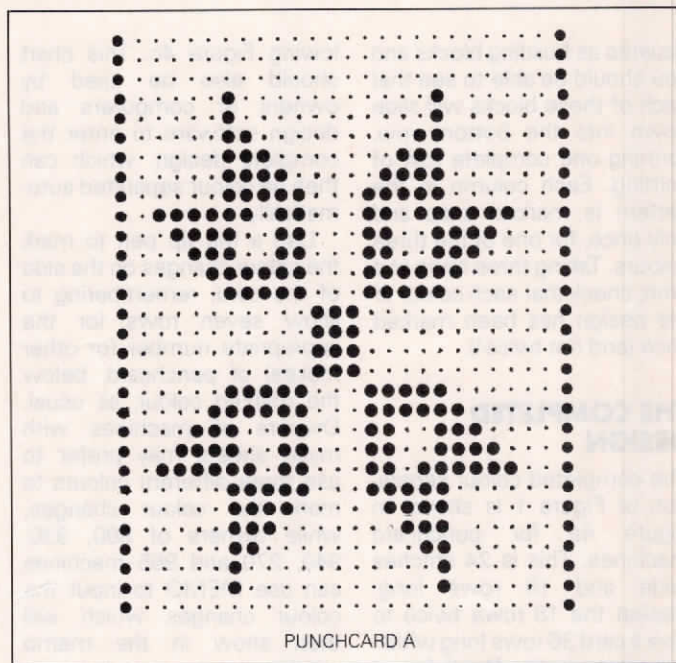
The work does need to be evenly weighted, especially for the first few rows or you get dropped stitches at the edges.

We have got as far as threading up colour D, background colour, into feeder 2.

Because the background colour 'D' is in feeder 2, this means that other colours will go into feeder 1. The back-

ground colour will stay the same, but the other colours can be changed. **But, only if the punchcard is punched in reverse!** Nothing is ever straightforward in machine knitting, is it?

If you look at an ordinary punchcard of, let us say, a ship, you would see the shape of the ship punched out. If you want to change the colours all the way up, you would take out colour two and put in colour three and so on. If you want to do this with the colour changer, because you have reversed the background colour into feeder 2, the punchcard must be punched out in reverse. So, for the ship,



SAMPLE B



SAMPLE A



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PICK OF THE PUNCH

is the newest CML title by Maggie Tarason in CML's art folio range. It contains all the designs suitable for 12 and 24 stitch punchcard machines from their existing art-work collections, from single motifs to borders, specially for those of you who want to get positively punch-drunk! A huge collection for only £4.50 (including p&p).

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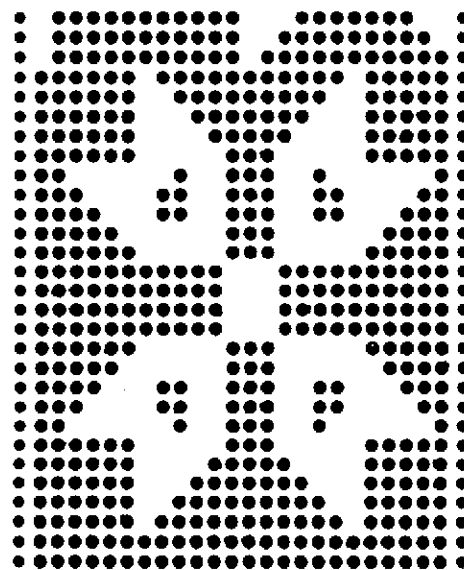
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03



PUNCHCARD B

the pattern of the ship would be left blank and all the rest punched out. This is also where Dorothy went wrong – she used an ordinary punchcard (A) and got the knitting (A). When she punched the card out correctly (B) she got correct knitting (B). This card was extracted from a Brother punchcard.

Having threaded up the background colour correctly – you can now proceed to knit. Insert your punchcard on row one and lock. Take the carriage across to the left (knitting stocking stitch). Release the card, set the lever to Fair Isle and knit, changing colour at the left when necessary.

DISASTER

I think now is the appropriate time to mention to you a disaster I have just had whilst working on the colour changer question. I was practising away quite merrily, experimenting, taking the sinker plate on and off to find a better way of threading up, when I noticed, as next I went across the knitting, that the needles made a nasty grating sound. What do I always say to people? – **Never, never** continue to knit if this happens. What did I do? You guessed it, another row, then another. My poor little 700 was screaming out at me 'stop, help, murderer'. Sanity returned and I stopped. I looked at the sinker plate and I had not screwed it on properly. One side was correct and I won't even tell you how the other side was (nearly) attached. I apologised to my machine, corrected the sinker plate and carried on.

But the damage had been done. I noticed several stitches not knitting off correctly. I checked the needles. Oh help. I had been working over about 40 needles and I had damaged 36. Four only had survived the brutal attack. Some latches were bent, but mostly, they were all 'sticky'. 'Sticky' means that, when you push the latch back flat, that last little bit 'sticks'.

I did the 'latch test' * and sure enough, they were damaged indeed. That little five-second aberration cost me 36 needles and maybe, but I hope not, some damage beneath the carriage. I have now changed them all and done the punchcard test and all is well **

* LATCH TEST – TO TEST THAT YOUR LATCHES ARE UNDAMAGED AND IN GOOD CONDITION

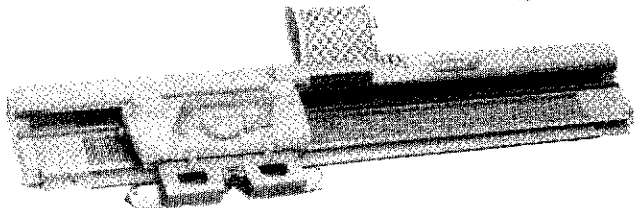
Bring all needles to working position (or HP). Remove the sinker plate and you will see that on the main carriage, there are two small magnets. These are there to open the latches prior to the stitch being knitted. If these latches are damaged, the magnet will not be able to open them – hence usually a loop of yarn is left in the needle instead of a newly knitted stitch.

Each make of machine has the magnets in a slightly different place, but they each have two. Now, take the carriage slowly across the needles. You will note that (hopefully) most of the latches pop up. Put all the needles that have a popped-up latch, back into non

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working position. Take the carriage back, **again slowly**, the other way. More will pop up. Take these back to non working position. Repeat this about six times. You will (hopefully) only be left with a dozen or so needles. Bring these needles right out to HP and open the latches, pressing the latch firmly down against the stem of the needle. Go across with the carriage again. Do this repeatedly and if any latches refuse to pop up, then the chances are that it or they are damaged and you should change it or them for new ones. This test is not for damaged needles (that is, the stems of the needle), only for their latches.

** PUNCH CARD TUCK STITCH TEST FOR DAMAGED NEEDLES

You need a punchcard suitable for tuck stitch and one that will, during the course of the pattern, give every needle a turn for tucking. Silver can use Card 7 on elongation, Brother Card 5 on elongation. (You will have to study this, since different model machines tend to alter their punchcards. You do

need to be able to tuck for a minimum of four rows).

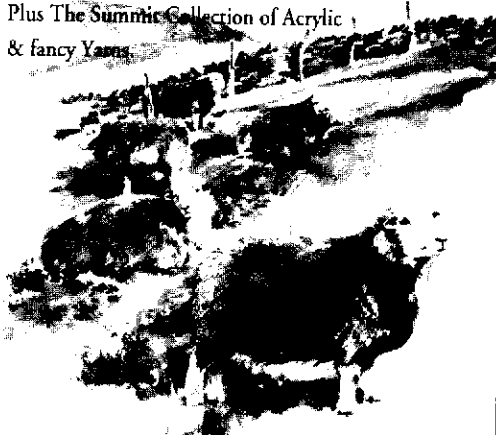
Insert the punchcard and lock. Cast on over the entire width of the bed and knit about 40 rows. Put on weights. Release the card (elongation) and set to tuck. Knit. If you have damaged latches, you will find that after the four tuck rows, the needle will not then knit the plain stitch it is supposed to, but continue to try to tuck. This means **DANGER** and tells you that the needle or latch is damaged and **must** be changed. Don't attempt a 'first aid' repair job on the needle - don't cheese-spare. For the sake of your machine, replace the needle.

Incidentally, you do not have to remove the work to change a needle. Just transfer the stitch that is on the damaged needle to its neighbour, change the damaged needle, then return the visiting stitch back to its new home.

One thing to remember - if you remove the retaining bar completely, put it back the right way up, that is, with the foam at the bottom and on top of the needles.

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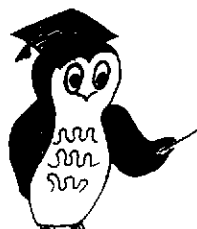
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DESIGN LINE



CHART THAT TOP

Pretty enough for parties, cool enough for summer, this shapely top is in three-colour tuck stitch trimmed with a mock scalloped buttonband. Rita explains how to knit it using a charting device.

Rita Rubery

The set-in sleeve 'basic block' is used for this garment, with extra ease added to the main pieces; it is drawn on to the charting device sheet with the neck and sleeve shaping at the left-hand edge. The garment is knitted from side seam to side seam instead of from the welt upwards. This can be a useful way of knitting garments, as it is easier for neck shaping, also to knit the larger sizes, or to create vertical stripes as with this short-sleeved jumper.

Using a charting device with sideways knitted garments is not quite as straightforward as when knitting a garment from the welt up. The sheet for your charting device may not be

wide enough to draw the garment's full length, so it would be useful to have the design drawn on to a piece of paper. I find ceiling lining paper is very good for this purpose. One way of overcoming the problem of how many stitches to cast on is to find how much of the body (not including the welt since this will be knitted and attached separately) will fit on to the sheet and then using the ruler to calculate the extra number of stitches you will need. Be sure to have all the shaped areas, such as the armholes and neck shapings, on the charting device sheet. As you will see, the rest of the pattern which does not fit on

will be straight knitting, so that you will only need to know how many stitches to cast on for the correct length after the armhole shaping. If your charting device has two sets of rulers, use the set with the central 0 when knitting.

I have used a tuck stitch pattern and three colours; a single-bed colour changer would be needed due to the frequency of the colour changes. The fabric is quite lightweight and the garment has a mock button band. I have tried to create the effect of a blouse rather than a jumper. The sleeves would also be nice knitted long and perhaps gathered into a cuff. Draw the sleeve seam straight, with the same width from the top of the sleeve down to the cuff.

One problem that I find when knitting garments 'side-ways' in pattern, is casting on over a large number of needles, for instance, at the armhole up to the shoulder. I overcame this problem with this method:- When you reach the point where the stitches are to be cast on, if necessary knit across, so that the carriage is on the same side that the increased stitches will be. Take a piece of waste knitting and pick up stitches from it on to the needles that are to be

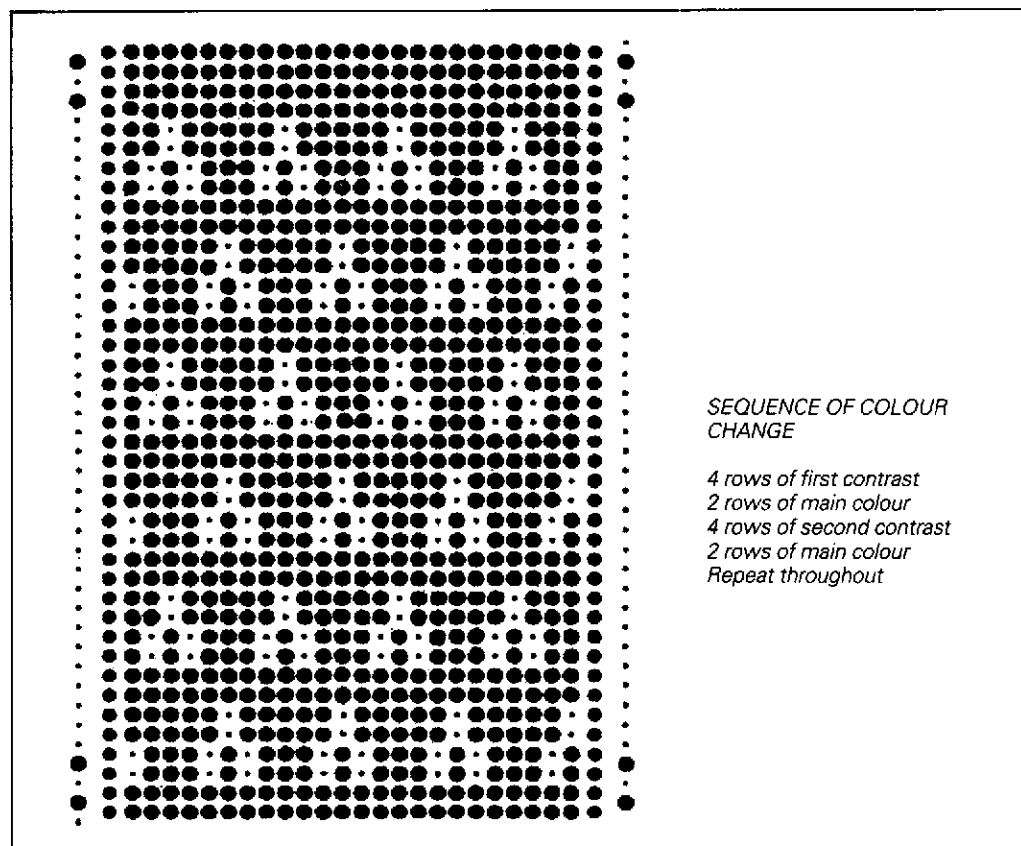
increased. With the nylon cord, knit these stitches off by hand. You can now e-wrap or use the latch tool with the main yarn on to the same needles holding the nylon cord. Hang the weights into the waste knitting and continue knitting in pattern. When the knitting is finished, you can pull out the nylon cord and the waste knitting will fall away.

This is a way of creating an attractive garment and at the same time using up those ends of cones that do not have quite enough yarn left to knit a full garment. This is where the use of a charting device is invaluable as you will probably never find a written pattern using the same combination of yarns. The yarns that I have used are all small quantities and are as follows:- One single strand of Hobby, two strands of Bonnie's French Crêpe and an industrial crepe. They were all approximately the same thickness. The finished garment weighed only 200 grammes (7 ounces).

Providing the tension square is knitted and measured correctly the type or weight of the yarns used is not important.

THE SCALLOPED BUTTON BAND

Because the purl side of the fabric was used as the right side, the following method of knitting the mock button band was used. The band was knitted first and put to one side until required. To calculate the number of stitches needed, take the stitch ruler appropriate to the tension square for your garment and measure along the dotted line on your drawn pattern front as indicated in the diagram. With waste yarn, cast on this number of stitches and knit a few rows. Insert the main yarn and set machine to main tension. Knit six rows. With machine set to hold, bring forward to hold approximately every tenth needle (this number can be adjusted to suit the number of stitches for the button band, to create even scallops). Knit four rows. Set machine to knit over all needles and knit two rows. Re-set machine to hold and bring the same needles out to hold, knit four rows. Set machine to knit over all needles, knit six rows. Take off on



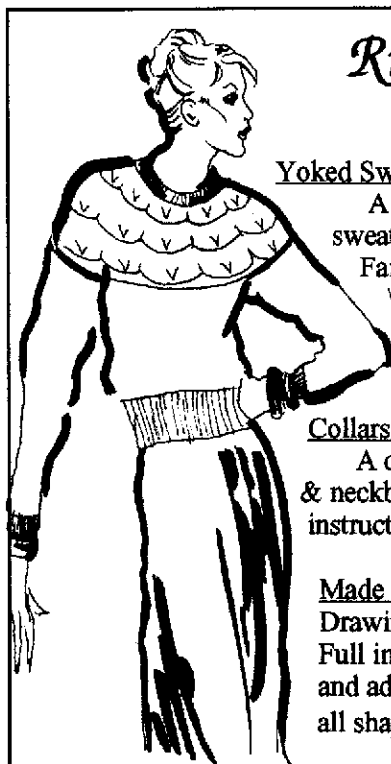
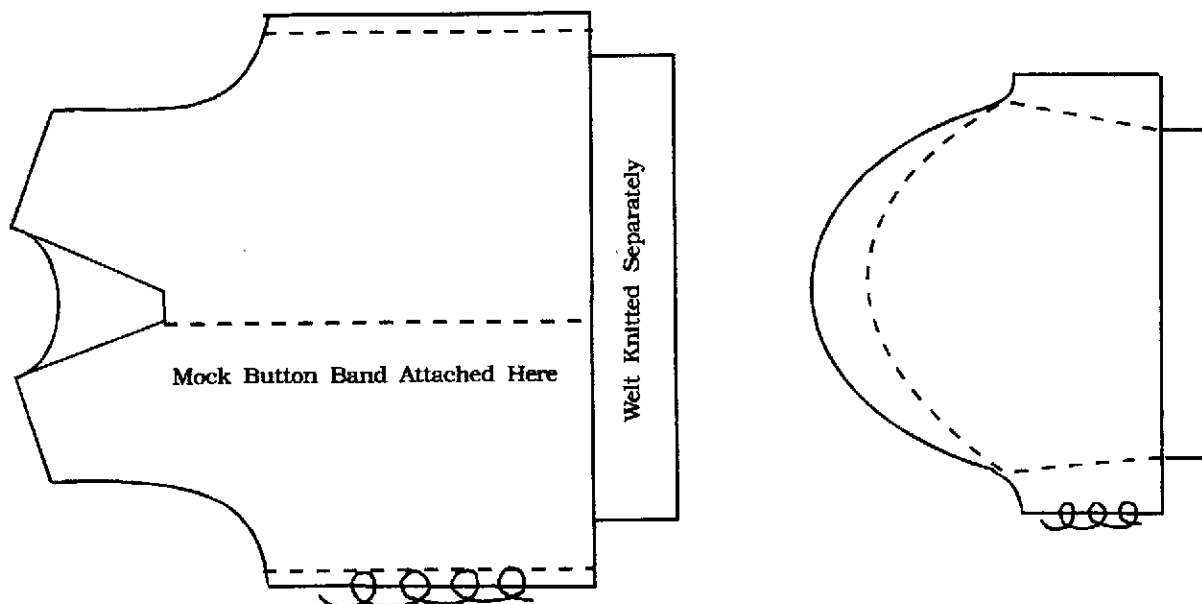
SEQUENCE OF COLOUR CHANGE

4 rows of first contrast
2 rows of main colour
4 rows of second contrast
2 rows of main colour
Repeat throughout





Sideways Knitted Jumper in 3 colour tuck



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waste yarn. Turn the band so that the knit side is facing you, replace the stitches from the waste yarn back on to the machine then pick up the stitches from the waste yarn at the bottom to make a hem (two stitches per needle). The knit side will now be inside and the purl side will be the right side. Knit one row and take off on waste yarn.

KNITTING THE FRONT

When you reach the dotted line on your pattern you should have the same number of needles in work to correspond with the number of stitches for your button band. Take the button band and pick up the stitches held on waste yarn on to the same needles. Continue knitting. When making up, the button band is pressed towards the left-hand side and a button is stitched in the centre of each scallop.

SLEEVES

Using the master block, re-draw the sleeve cap increasing the height by the desired amount to give extra fabric to either pleat or gather. As an example, approximately five centimetres (two inches), was added to my sleeve cap using a 20 centimetre (eight inch)

deep armhole, some width was added and then gathered on to a cuff. See diagram.

THE WELTS

These were knitted on the tightest tension that my machine would allow and narrower than the main body of the garment to give a blouson effect. When the desired depth of rib has been knitted (if using a ribber) transfer ribber stitches to main bed ease the edge of garment on to same needles. Knit one row at main tension and cast off. If using single-bed, start on waste yarn, knit double the finished depth of rib and pick up the first row of stitches in main yarn to form a hem. Finish as for ribber.

The cuffs were knitted at the same tension as the welts, approximately 12 rows deep.

NECK FINISH

This was knitted on the machine after the shoulders had been joined together. With the wrong side of the garment facing and using the three-eyed tool, pick up three stitches from the neck edge starting at the bottom of the V, knit six rows. Pick up another three stitches from close to the first, knit six rows. Repeat all round neck edge.

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PICTURE KNITTING

CHRISTMAS FAIRY AND FRIENDS

Wendy's contribution to our Christmas issue is an invaluable collection of motifs which, like the Christmas decorations, will be brought out year after year to add a festive touch to gifts and garments.

Wendy Phillips

If you are a regular reader of *Machine Knitting Monthly* (and I am sure you are) then you may remember, last year I created a special Christmas design for little boys. This year I have produced a festive fairy for little girls. Use the row of fir trees as a border pattern and knit the fairy above as a motif.

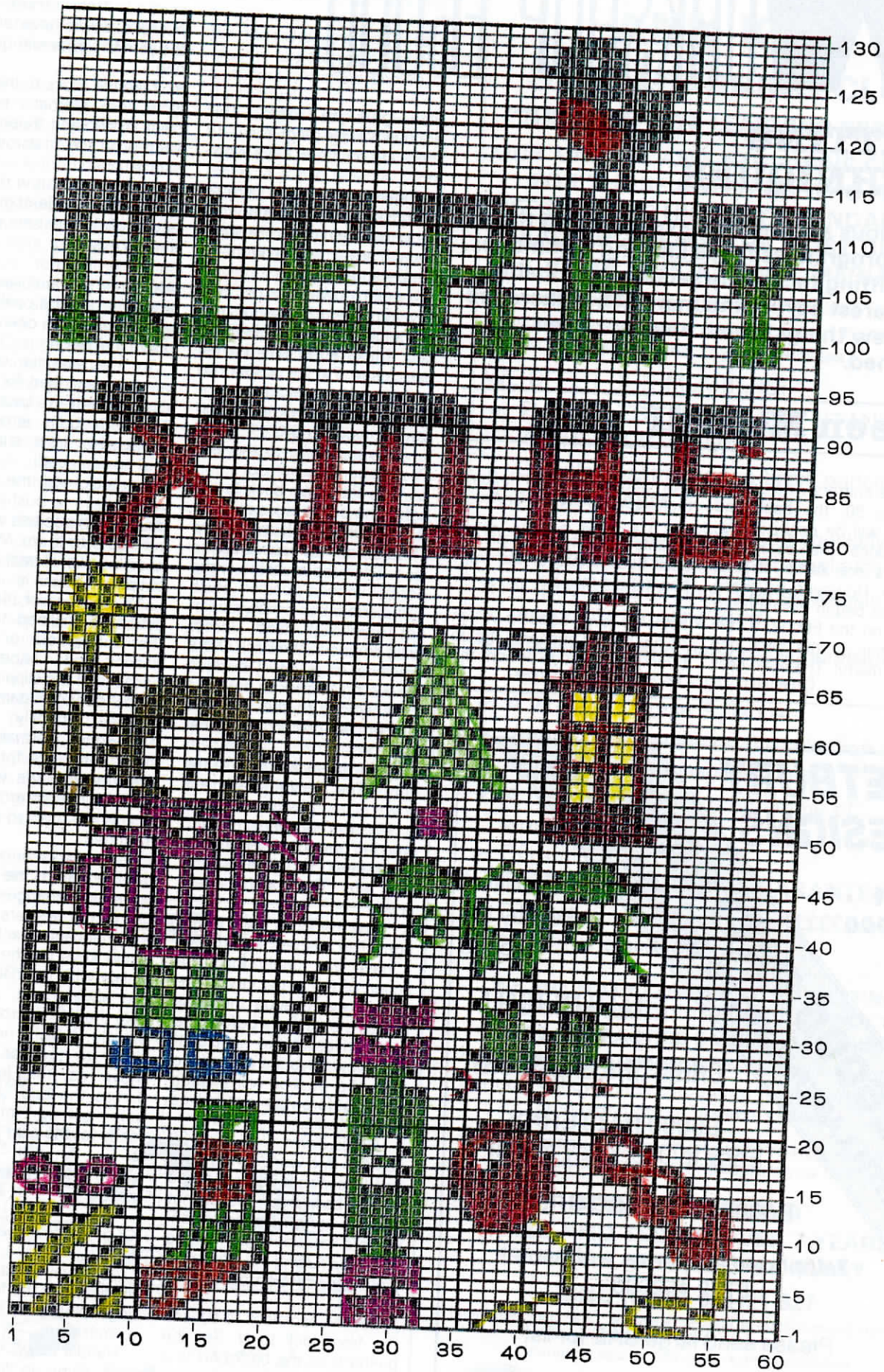
On the graph the fairy has striped stockings and a fir tree beside her; this is the design you will use if you want to knit the fairy in a single colour as a repeat pattern. For a motif, leave out the trees and make the legs a solid block of colour. I have shaded the graph to show you where the colours change.

No doubt some last minute stockings and other Christmas novelties will be hurriedly knitted before the 'big day', so I have included a number of small festive patterns for use as decoration.

Finally, if you are planning to wear a fun sweater to a Christmas party, you might be tempted to knit the Merry Xmas message. Try black with red, emerald and gold. The snow-capped letters and red breasted robin will add extra festive colour. The robin's breast is Swiss-darned in red (see chart).

Wishing you all a very happy Christmas and many hours of happy knitting in 1994.





DUOMATIC UPDATE



A SCREW LOOSE?

Problems with your knitting? You could have a screw loose. However, no need to visit the psychoanalyst to help loosen up, as what you may need is the screwdriver to enable you to tighten up.

Hazel Duignan

If you are an old hand on the knitting machine then you probably know that it is a good idea to check the screws on your table or stand occasionally. I have not had any problems with my Passap stand but I do check, as I once had a table gently collapse, leaving me with a Knitmaster and ribber in my lap in front of a full class of pupils.

The main problem I have is with the Autocolour or colour changer. The large screws under the bed which hold the colour changer in place seem to unwind themselves quite often. I think that using an electric motor helps loosen them but even without a motor they still work loose. Tightening the screws is very easy, but needs to be done

regularly. Also I find that I have to tighten the screw which holds the handle of the front lock in place. This was never a problem on the Duo 5 or 80 but it does seem to need an occasional check on the E6000. It is quite a good idea to check all the visible screws when you clean your machine, since it is much easier to tighten anything loose rather than wait until bits drop off and hide on the floor.

Another problem which arises occasionally is ragged edges on the knitting. There are several reasons why this happens. Often it is due to strippers which are rough. The black stripper blades are covered with a plastic 'sleeve'. This plastic should be quite smooth. If there is just a little roughness you may be able to smooth it away with fine emery paper, but if it is very rough it would be better to buy new blades for your strippers. Also check the little wheel on the black strippers as this may be chipped; again, if this is not too bad you may be able to smooth it with fine emery paper. If the wheel is very rough however you may have to replace the strippers.

The orange strippers are quite different. They may be either mainly orange or mainly white. The orange ones have a black plastic blade behind the metal prong and the white ones have an orange blade. These blades sometimes get roughened and, just as with the black strippers, they can be smoothed so long as they are not too badly damaged. If the damage is too bad then I am afraid that you will need to buy a new pair.

Taking the lock too far past the left edge of the knitting can also cause a ragged edge. The lock needs to go far enough to knit the stitches and also to be in a position to change the pusher positions if the pattern calls for a change. Practice on a spare piece of work and you will probably find that, when the end of the right-hand stripper reaches the last stitch at the left of the knitting, you will soon be able to return the lock without any edge problem.

The setting for the dial on the tension disc is also important. It must be neither too tight nor too loose. It is not possible to give you an exact number to use as this depends on the yarn which you are using. The best advice I can give is that you clean all the fluff from the discs and then set the dial so that the loop at the end of the wire which holds the yarn is about five to eight centimetres from the guide hole at its lowest point and about 30 centimetres at its highest point.

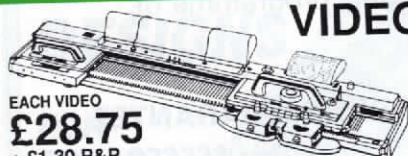
If your chosen stitch pattern gives you a loop rather than a stitch on the end needle at the left, as when you use AX, KX, EX or FX, then break the needle rule and have an extra stitch in work at the left of the back bed. If both beds are patterning just keep a close eye on the end stitches as you knit.

Always remember to use the edge springs, with the latches of the needles under the springs closed. If you are increasing or decreasing often and want to knit without the edge springs, then either hold the ends of the work down under the machine as you knit across or put a long white Passap weight at each end of the work and move the weights up frequently.

Another time when you may have an edge problem is when you are using an exceptionally hairy or fluffy yarn. Use blue strippers if you have them (if you do not have them they are worth buying) and at the beginning of each row gently lift the yarn above the bobbin. You will hardly ever need to use this method but it is useful to know, since just occasionally you may find such a yarn, which gives you loops of yarn up the edge of the work. If you are knitting on a Duomatic 5 be very careful if you need to lift the yarn, as it is very easy to dislodge the feeder and finish up with your work deposited on the floor.

It is a good idea to check the mechanism which picks up the bobbin from the colour changer. Clean away any fluff and lightly oil the mechanism so that the jaws open and

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DIAGRAM A As shown in Duo 80/5 stitch pattern book.



DIAGRAM B Variation of A

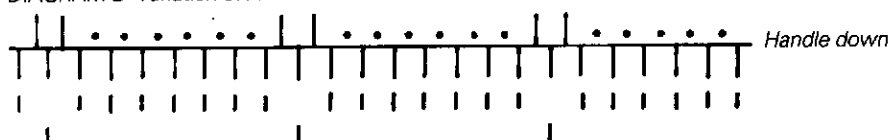
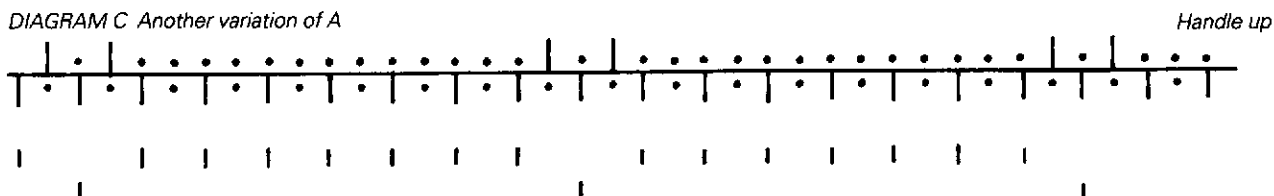


DIAGRAM C Another variation of A



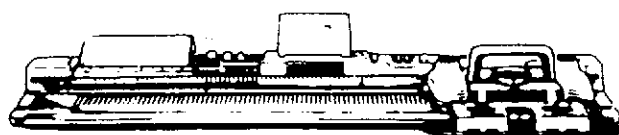
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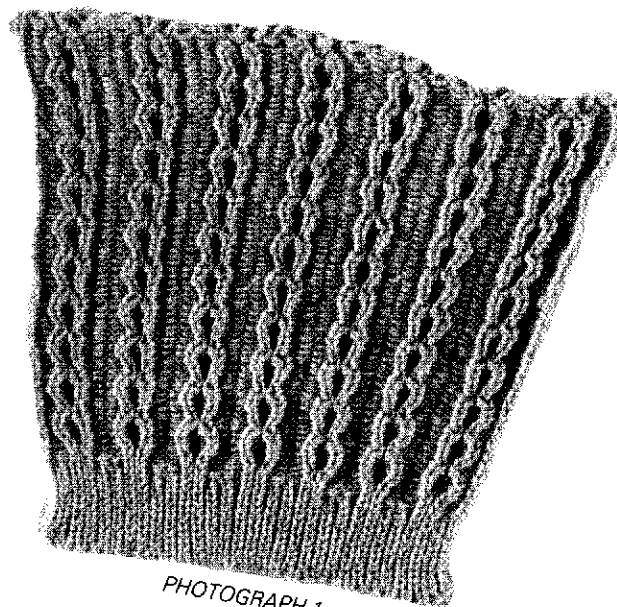
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PHOTOGRAPH 1

close smoothly. Check the bobbins to ensure that they are all undamaged.

Finally, your knitting action should be smooth and even, with no sudden jerks or burst of speed.

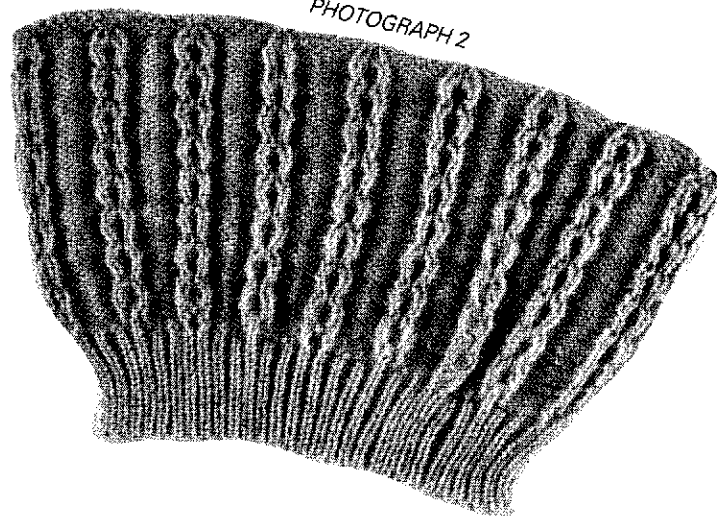
By now you should be able to knit with perfect edges so here are a couple of stitch patterns to try. The first is one from the Passap stitch pattern booklet, which I have translated for use on the E6000. The pattern is shown at the bottom of page 73 and is knitted using every other front bed needle as in diagram A.

It can also be knitted over every needle on the front bed

as in diagram B. For either setting, cast on and knit some 1x1 rib, then transfer as in the diagram of your choice. (E6000 - Use self-drawn reader card as shown on diagram D. Use technique 141 and ignore the instructions given for changes of colour.)

Photograph 1 shows the pattern knitted over every other needle on the front bed. It is knitted using three strands of 2/30s acrylic at stitch size 3/5 1/2. Knit 2 rows N/N, knit 4 rows N/AX throughout.

Photograph 2 shows the pattern knitted over every needle on the front bed, using



PHOTOGRAPH 2

DIAGRAM D Self-drawn reader card

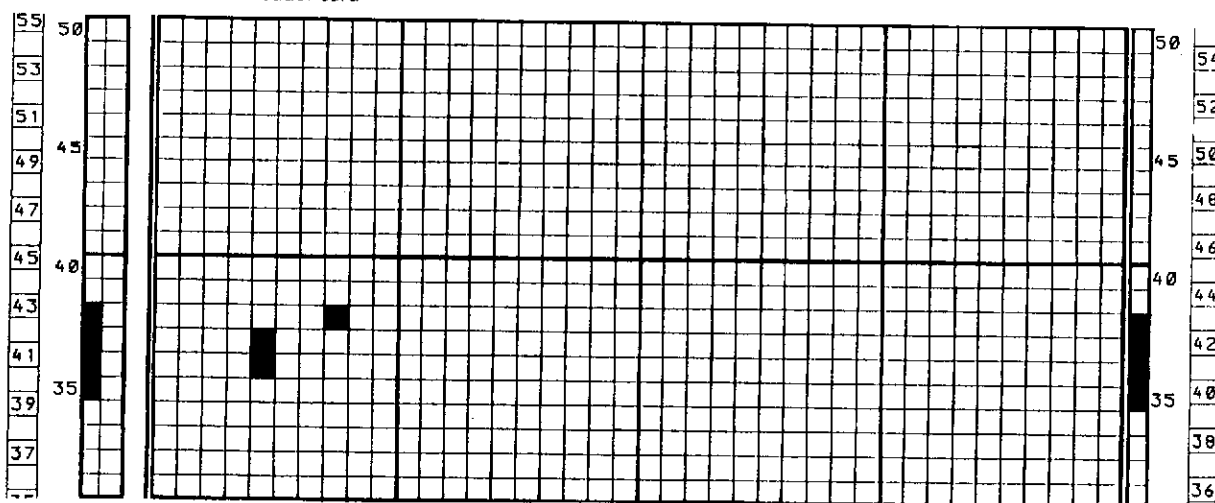


DIAGRAM E

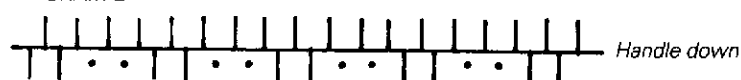
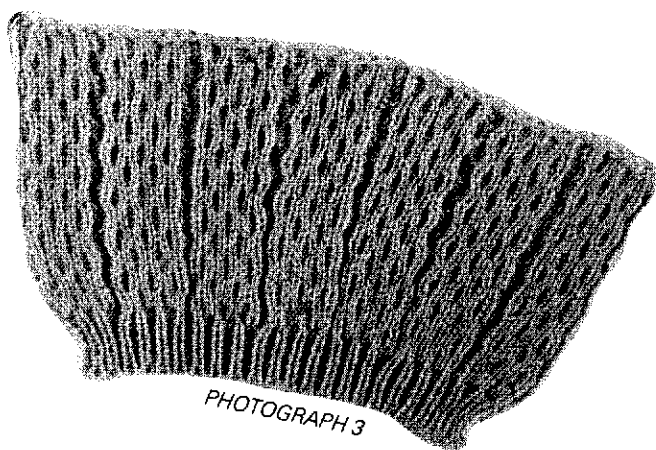
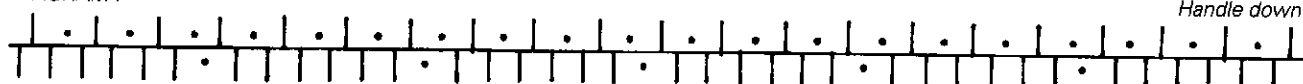


DIAGRAM F



PHOTOGRAPH 3

a four-ply yarn and stitch size 3/5 1/2. Again, knit 2 rows N/N, 2 rows N/AX throughout. This pattern can easily be adapted to give broader areas of stocking stitch between the columns of pattern.

Next are two very easy stitch patterns which do not require pushers or reader cards, but rely on the needle setting and racking handle to produce the stitch pattern.

The first of the two is transferred as diagram E after a 1x1 rib. For all machines set locks to N/EX. * Knit 2 rows, rack one place to the right. Knit 2 rows, rack one place to the left *. Repeat from * to *.

The second of these patterns (see Photograph 3)

requires the needles to be arranged as in diagram F after a 1x1 rib. For all machines follow the same instructions. Using two strands of 2/30s acrylic. Set lock to EX/EX, stitch size 3/3. * Knit 6 rows, rack one full turn to the right. Knit 6 rows, rack one full turn to the left *. Repeat from * to *.

I hope that you like these stitch patterns. They are all ones which used to be featured frequently before the days of deco units or electronics. It would be sad if they were forgotten since they are attractive and easy to knit.

Until next month.
Happy knitting.

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5





5 POLAR BEAR

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for chunky machines with a ribber and intarsia facility.

If you don't have a ribber, work ribs in mock rib or knit by hand.

MATERIALS

Bramwell's Chunky Mohair. (Yarn Guide No. 18.)
1 x 450g cone in Black (MC).
1 x 450g cone in White (C).

GARMENT WEIGHT

Finished garment in first size weighs 455g.

The fibre content of this yarn is 78% Mohair, 13% Wool, 9% Nylon. For further information about this yarn, please write to the following address:- F. W. Bramwell & Co., Unit 5, Metcalf Drive, Altham Lane, Altham, Accrington BB5 5TU.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents on page 5.

MEASUREMENTS

To fit bust 87-92 [97-102, 107-112] cm, 34-36 [38-40, 42-44] in.
Actual size 112 [122, 133] cm, 44 [48, 52½] in.
Length to shoulder 69.5 cm, 27½ in.
Sleeve seam 47 cm, 18½ in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

15 stitches and 21 rows to 10 cm, 4 in measured over stocking stitch (tension dial approximately 4).

For perfect results, please check your tension carefully.

KNITTING NOTES

We used knit side of knitting as right side of garment.
Always twist yarns together when changing colours in intarsia to prevent a hole forming.

A Hat Francis Design



to UWP and finish to correspond with first side, reversing shapings.

SLEEVES

With carriage at right and using MC, cast on 38 sts at centre in 1x1 rib. Work as for back from * to **. Using MT, shape sides by inc 1 st at each end of next and every foll 4th row until there are 80 sts. K 3 rows. RC shows 84. Cast off.

NECKBAND

Join right shoulder seam. Push 68 Ns to WP. With P side facing, pick up 68 sts around neck edge and place on to Ns. Unravel WY. Set RC at 000. Using MT and MC, K 1 row. Transfer sts for 1x1 rib. Using MT-2/MT-2, K 15 rows. Transfer sts to main bed. Cast off.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Steam well.

MAKING UP

Join left shoulder and neckband seam. Set in sleeves, matching centre to shoulder seams. Join side and sleeve seams. Fold neckband in half to inside and catch down.

BACK

With carriage at right and using MC, cast on 86 [94, 102] sts at centre in 1x1 rib. * K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-2/MT-2, K 16 rows. Transfer sts for st st. Set RC at 000 **. Using MT, K 132 rows.

SHAPE SHOULDERS

Cast off 15 [17, 19] sts at beg of next 4 rows. Using WY, K a few rows over rem 26 sts and release from machine.

FRONT

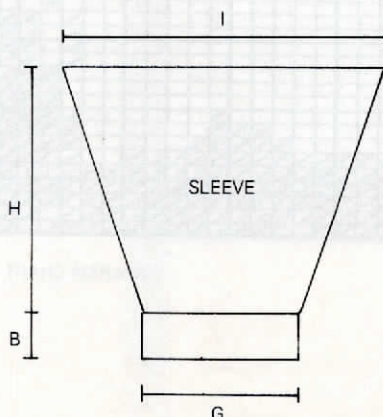
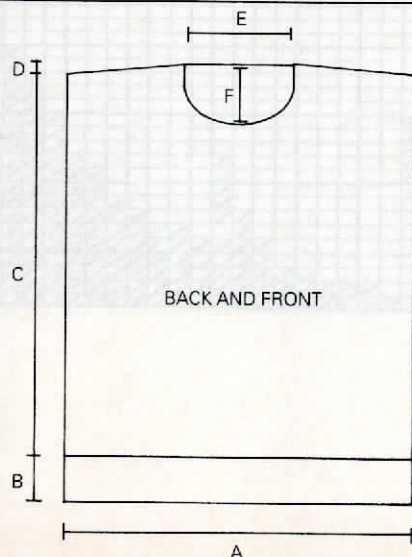
Work as for back to **. Using MT, K 4 rows. Cont in intarsia patt over centre 64 Ns. K 115 rows. Cont in st st and MC, K 5 rows.

SHAPE NECK

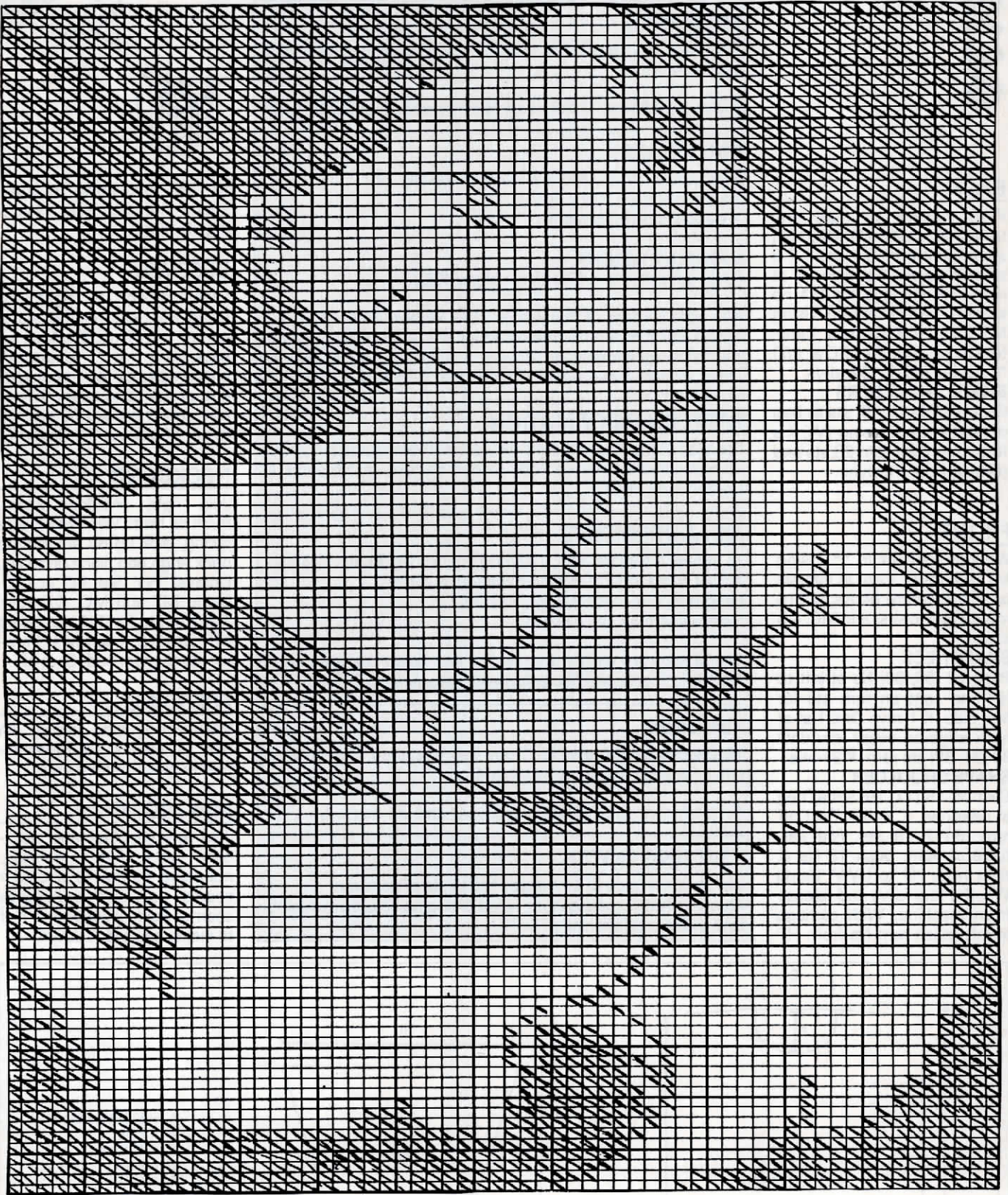
Push 52 [56, 60] Ns at left to HP and cont on rem sts for first side. K 1 row. Dec 1 st at neck edge on every row until 30 [34, 38] sts rem. K 3 rows.

SHAPE SHOULDER

Cast off 15 [17, 19] sts at beg of next row, K 1 row. Cast off rem 15 [17, 19] sts. With carriage at right, push 18 Ns at right from HP to UWP. Using WY, K a few rows and release from machine. With carriage at left, push rem Ns from HP



A = 57 [62.5, 68] cm
B = 7 cm
C = 62.5 cm
D = 2 cm
E = 17 cm
F = 5 cm
G = 25 cm
H = 40 cm
I = 53 cm



INTARSIA CHART

T E A C H - I N

THE RIBBER - PART 14

Last month I wrote about knitting double jacquard. However, there wasn't space to explain *why* you were doing *what* you were doing. So this month I want to look at the 'whys' and also how to **punch cards for jacquard knitting**.

Ann Kite

Even if you have an electronic machine which programmes double jacquard at the flick of a switch, you will still find it useful to read this article.

As I wrote last month, jacquard isn't simply Fair Isle without floats. It is a fabric knitted with the ribber in a particular way in order to produce a two-colour fabric that doesn't have floats. The resulting double jacquard fabric looks and feels (and is) different from single-bed Fair Isle.

If you understand how a double jacquard punchcard is punched, or what the jacquard switch on your electronic is doing, then you'll understand why jacquard is knitted using its particular sequence. If you understand it, you'll find it easier to knit. You'll also be less likely to make mistakes.

First let's have a recap on the knitting. For your first attempts I suggested you used only two colours and used a punchcard supplied with the colour changer. Or, for electronics, any two-colour Fair Isle pattern with the jacquard variation switch on. The needle set-up is full-needle-rib. So the ribber is on half pitch and you use a fine yarn (that is two-ply for standard gauge, double knit for the chunky).

After the selection or memory rows (Figure 1) the main carriage is set to slip both ways and the ribber to knit every needle on every row (Figure 2). Then, using the main yarn, knit one row from right to left, change colour and knit two rows in the pattern colour, then change colour and knit two rows in the main colour.

This is the basic procedure. You always start with the carriage at the right and knit one row with the main (background) colour, then knit two rows in the pattern colour, two rows main (background) colour and so on.

So what's happening? Let's look at the ribber first. It's set to knit every needle on every row (there are other settings on the newer ribbers which I'll cover in a later article). After the first row you will get alternate stripes of two rows pattern colour, two rows main colour on the reverse side of the fabric. The ribber is behaving very simply on this set up and we can forget about it for the moment and concentrate on what the main bed is doing.

When you design a pattern for double jacquard, you start by designing it as for single-bed Fair Isle (Figure 3). You then convert it to double jacquard. After all, the double jacquard card (Figure 5) looks nothing like the original design (Figure 3). You'd have to be very clever to design straight-away in double jacquard!

During the following section of this article, I shall be referring to knitting or slipping pattern or background stitches; by this I mean the pattern or background stitches as they appear on the original design (Figure 3).

The main bed patterns on a four row cycle. **Row One** - (The one knitted from right to left with the main colour at the start): on this row the carriage knits the background stitches and slips the pattern stitches of row one (Figure 3).

Row Two - You've now changed to the pattern colour and on this row (knitted left to

FIGURE 1

Carriage Setting For Free Passes SILVER AND KNITMASTER MACHINES

MAIN CARRIAGE

In released position
or slip with side levers on 0

RIBBER CARRIAGE

Set levers 0
Pick knot ←
(SRP60 only)
Auto set lever 1
(SRP60 only)
Driving cam for auto set Not used
(FRJ70 & 80 only)
Select levers 0

ON BROTHER MACHINES

	Not Selecting	Selecting
MAIN CARRIAGE		
Part buttons	In	In
Change knob	NL	KC
RIBBER CARRIAGE		
Cam levers	PR	PR
Tucking lever	R	R
(850 only) Change knobs	1	1

FIGURE 2

Carriage Settings For Striped Double Jacquard SILVER AND KNITMASTER

MAIN CARRIAGE

Cam lever S or SJ (electronic)
Side levers ∇ (punchcard only)

RIBBER

Set levers 1
Pick knot ←
(SRP60 only) Auto set 1
(SRP60 only) Driving cam
for auto set Not used
(FRJ70 & 80 only)
Select levers 0

BROTHER

MAIN CARRIAGE

Part buttons In
Change knob KC

RIBBER

Cam levers N
Tucking lever R
(850 only) Change knobs 1

right) the carriage knits the pattern stitches and slips the background stitches of row one (Figure 3). So after knitting the first two rows the carriage has knitted one complete row of the design (Row 1, Figure 3).

Row Three - This is knitted in the pattern colour from right to left. So the carriage knits the pattern stitches for the next row of the pattern (Row 2, Figure 3) and slips the background stitches.

Row Four - You've changed

colour again. So now with the main colour you knit (from left to right) the background stitches that you slipped on row three, that is the background stitches for row two, Figure 3. So after row four of the knitting you've completed the second row of the design.

These four rows form a complete cycle and every cycle knits two complete rows of the design.

We're now going to convert the little flower pattern in Figure 3 for double jacquard

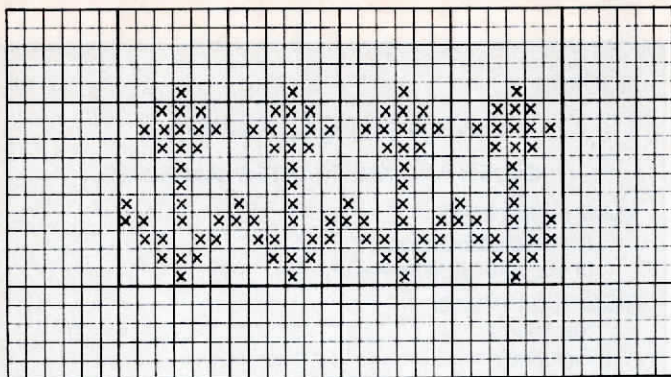


FIGURE 3
PATTERN PUNCHED FOR SINGLE BED FAIR ISLE
X marks punched holes

knitting. I've designed this pattern for its simplicity and to illustrate various points. When the carriage is set to slip stitch, it knits the needles selected by the punched holes and slips those selected by the blanks.

Start by marking out the pattern stitches. Remember that the pattern stitches knit on rows two and three of the four-row cycle. So mark out the pattern stitches (that's the marked squares) from row one, Figure 3 on row two of the card and the pattern stitches from row two, Figure 3 on row three of the card. (By rows two and three of the card I mean the rows two and three counting from the bottom of the card, not the rows opposite the numbers 2 and 3). Now leave two rows blank on the card and mark out rows three and four of Figure 3 on rows six and seven of the card. Miss two rows and then mark rows five and six of

Figure 3 on rows 10 and 11 of the card. Continue like this until all the pattern rows have been transferred. Your punchcard should now look like Figure 4. All the rows that knit in the pattern colour have been marked out. These are often called the positive rows.

If you have a Silver or Knitmaster machine with a colour changer, you should have a punchcard-sized piece of card marked out in blue and orange stripes. This is the check card. The blue stripes show the position of the positive rows. You place it behind the punchcard you've marked out and check that only blue is showing through the guide holes of any square you've marked. If there is any orange showing, you've marked a wrong row. I prefer to mark out and then punch out the pattern (or positive) rows first. After punching them out, I check again, using the Knitmaster check card.

FIGURE 4
CARD WITH POSITIVE ROWS MARKED
Card starts with single blank row

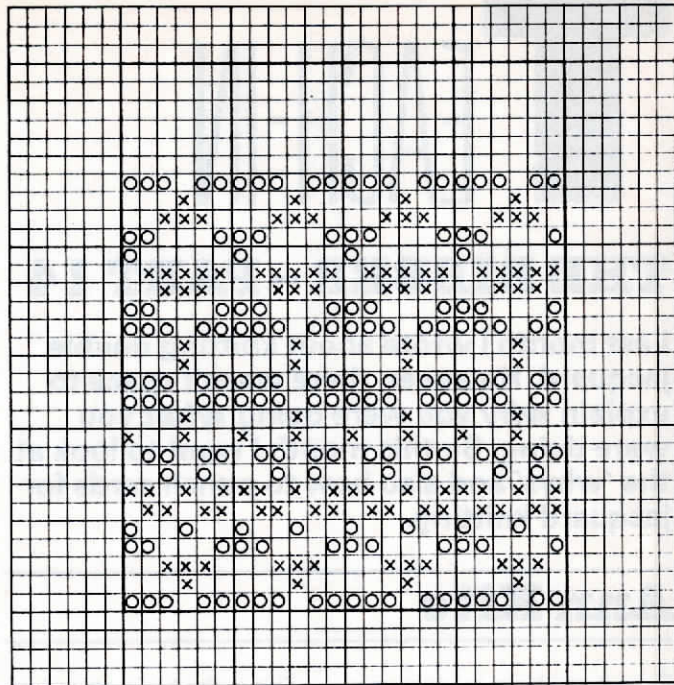
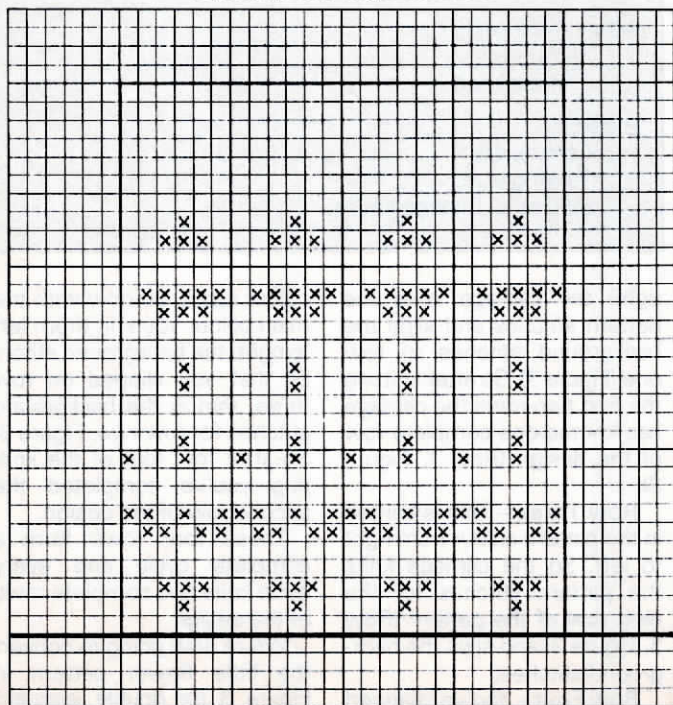


FIGURE 5
DESIGN FROM FIGURE 3 MARKED OUT FOR DOUBLE JACQUARD

x = Punched holes on positive rows
o = Punched holes on negative rows

However, if you have a Brother machine, don't worry, any mistakes should show up during the next stage anyway!

After punching out the pattern (positive) rows, we have to mark out and punch out the background rows, that is the negative rows.

Think again of the four-row cycle. On row one we knitted from right to left in the background colour, so we knitted the background stitches for the first row of Figure 3. Now we have to mark out those background stitches on row one of our card. That is you mark out any position on row one of the card that hasn't been punched on row two of the card. Row one on the card is the 'negative' of row two.

(In the previous paragraph, by 'position' I mean each of the possible 24 positions for a punched hole, reading across the card.)

On rows two and three we knitted the pattern stitches for rows one and two of Figure 2 and we've already punched them out. On row four we knitted the background stitches for row two Figure 3, so now these have to be punched out on row four of the card. So again row four on the card is the 'negative' of row three on the card. That is, on row four you mark and punch out any position that hasn't been punched on row three.

NB. CARD STARTS HERE WITH SINGLE BLANK ROW

You continue like this. On the first of any pair of blank rows you punch out any position that wasn't punched on the previous row, while on the second blank row you punch out any position that isn't punched on the next row.

If you look at any of your pre-punched cards and (starting at the bottom) pair up the lines, you'll see that for any pair of lines every position on the card has been punched once; that is, no position is blank on both rows and no position has been punched on both rows.

This really has to be done to be understood; however, it's much easier to do than to read (or write) about. So do try! Work through the routine before looking at Figure 5, which shows you what the finished card should look like!

The pattern repeat punched out for jacquard is 24 rows long. If you were going to use the pattern for all-over jacquard (not just a border) you could now punch out a second repeat starting with row one (Figure 5) again. This is possible because the original pattern was an even number of rows long and when punched out for jacquard the number of rows in the repeat is divisible by four. Remember I said that the jacquard cycle was four rows long. Row 24 therefore completes a cycle. After knitting row 24 the carriage will be at the right, with the background yarn in, ready to knit

row one again.

Now let's look at what would happen if the original pattern repeat had only been 11 rows. In Figure 6, I've modified the design to make it only 11 rows long. Punched out for double jacquard the pattern repeat is 22 rows long (Figure 7). Since row 22 is only halfway through a four-row cycle, after knitting row 22 the carriage is at the right, but with the pattern colour in. If, in order to repeat the pattern, you punched row one (Figure 7) after row 22, then when you knitted the pattern repeat you would find yourself knitting the first row of the second repeat in the pattern colour, not the background.

You can therefore see that you must keep the negative-positive-positive-negative sequence correct. Rows 22 and 23 are positive rows. So, for row 23, punch out the first positive row on the card (that's row two, Figure 7). Row 24 is then the first negative row of the card (row one, Figure 7), row 25 is the second negative row of the card (row four, Figure 7) and row 26 the second positive row (row three, Figure 7).

This sounds horribly complicated! But before you give up, punch the card for yourself, working it out for yourself. Just use my diagram (Figure 6) to check it out afterwards.

The easiest way when converting a Fair Isle punchcard for jacquard, as I said earlier, is to punch out the positive rows first. If your original pattern contains an odd number of rows, then you'll have to punch out two repeats of the original pattern (even if a single repeat is long enough to physically join the card) in order to keep the negative-positive sequence correct. Always position the first and second positive rows of the first repeat on rows 2 and 3 of the card, then leave the next two rows blank (these will be negative rows), then two punched positive rows and so on to the end of your two repeats. Now go back and fill in the negative rows as we did earlier.

The number of rows on a jacquard card must be divisible by four. The last row is always a negative or background row knitted left to right.

None of these complications arise if you're using an electronic machine of course. The machine will work it out for you.

Finally, how do you mark the card? A Silver blank card is marked out ready for two-colour double jacquard. The rectangle drawn around the row numbers indicates that the row should be knitted in the background colour.

On a Brother punchcard the number indicating the colour is printed against the first of the two rows knitted in it. So row one (that is the number 1 on the card) doesn't have a number opposite it, since in continuous knitting it's the second of the two rows. Row two has 2 against it, then row four has 1. Look at the cards that came with the colour changer to see what I mean.

On the Brother 950 and 950i electronics, if you have the yellow light on, the number in the display panel indicates the colour. The number changes when you change direction with the carriage at the right. So when you're at the left, the number tells you the colour you're about to knit.

Actually if you're only using two colours, it's fairly simple. Once I've got into a rhythm, I don't use the various markings and indicators much. As I said last month, if the carriage is at the left and I'm wondering if I've changed colour, looking at what colour the ribber last knitted tells me the colour I've just used. (This doesn't apply to double face jacquard knitting on the Knitmaster SRP60N.) If the carriage is at the right and you're wondering if you did change colour when the carriage was at the left (!), it's more difficult to tell. If all the stitches on the main bed are in one colour, then you probably didn't. However, this isn't conclusive, because you may just have a plain (single-colour) row in the pattern. Then you may have to refer to your card marking, or pattern panel. On the Knitmaster electronic, when the carriage is at the right, if the number 1 left-hand light is on you should be knitting with the pattern colour, if the number 1 right-hand light is on you should be knitting with the background colour.

Marking cards when you're using more than two colours is more important; there will be more about that next month. Also next month I will cover how to knit and punch a card for what I call plain jacquard. In the photograph, you can see the little flower pattern we've been playing around with, knitted as a border and followed by plain jacquard.

FIGURE 6

DESIGN FROM FIGURE 3 MODIFIED TO BE ONLY 11 ROWS LONG

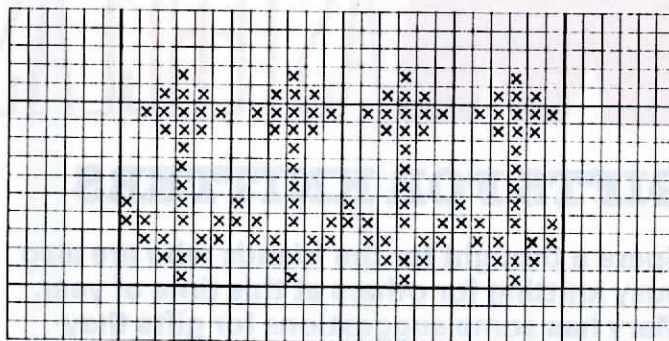
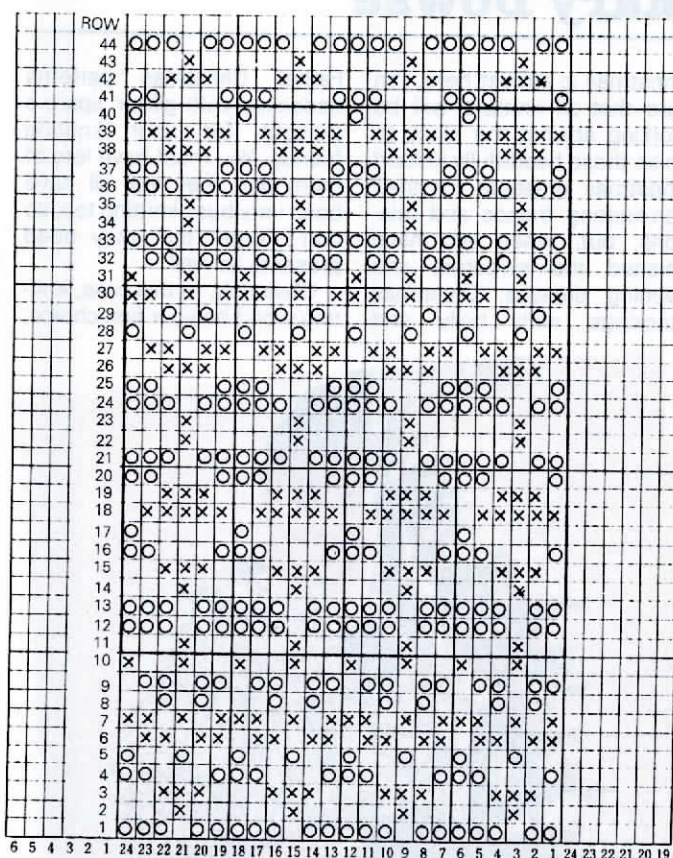
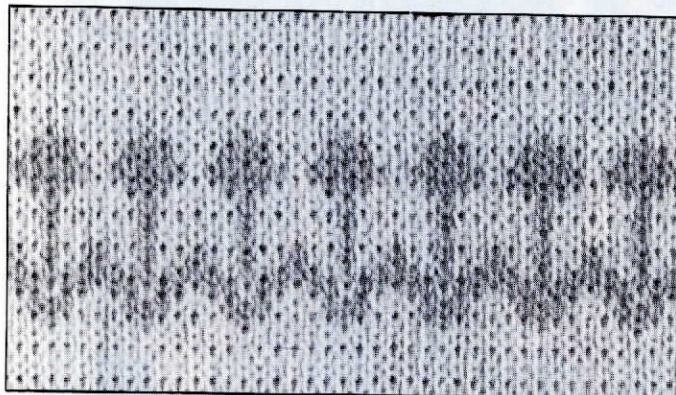


FIGURE 7

DESIGN FROM FIGURE 6 MARKED OUT FOR DOUBLE JACQUARD



FLOWER PATTERN KNITTED AS A BORDER



CORRECTION

It seems we don't know our left from our right! In the November issue, Teach-In, page 85, we refer on the last line of the first column to '... the number 1 left-hand light ...'. This was a misprint and should be 'the number 1 right-hand light'. Our apologies for misleading you.

M^{ASTER}CLASS

GIFTS FOR KNITTERS

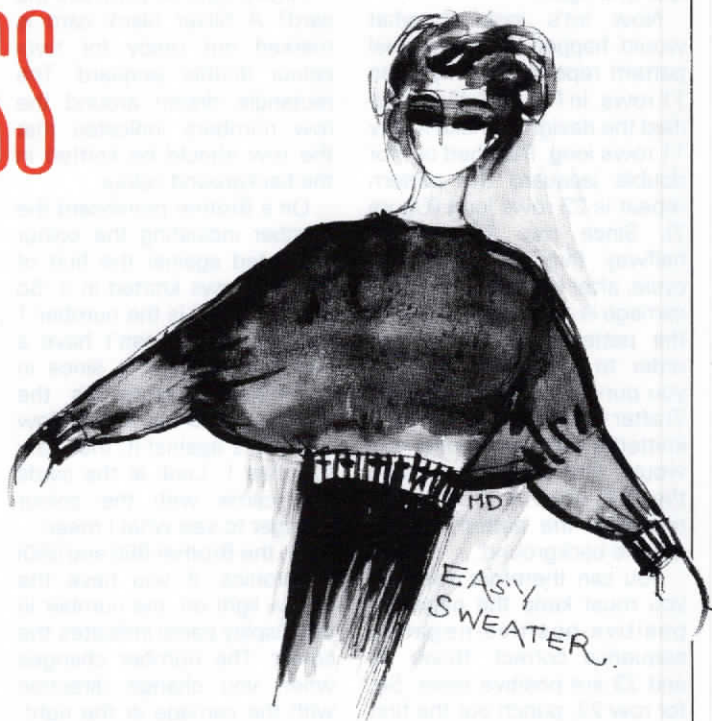
Spare a thought for the friends who are also busy knitting for others at this time of year. Mary has some suggestions for gifts they will really appreciate.

Mary Dowse

Christmas is almost here. I'm sure that all knitters will be working against the clock to finish those beautifully knitted Christmas presents for their non-knitting friends and relations; but, when you have finished the sweaters and evening dresses, Christmas stockings with holly and

Father Christmas patterns bedecked with glitter, spare a thought for your knitting friends. You must have lots of them and they will all have been very busy knitting too, so don't forget that they need presents as well.

Obviously, in this case, knitting won't be your first choice,



as they are perfectly capable and anxious to knit for themselves. However, I must confess that as a designer I rarely have time to knit anything for myself (like the cobbler's children with no shoes) and I wouldn't say no to a big sweater in fine black wool – though even then I think that I would rather be given the wool to knit it myself, even if it didn't get finished until June!

There are, however, many 'gadgets' beloved of knitters. If your friend hasn't got all of them (who has?), think about one of these. Some cost a lot, some are very cheap, so according to the depth of your purse, here are some ideas.

After your machine, the most useful and wonderful equipment you can have is a professional steam iron and you can now buy smaller versions of these. They are marvellous things. They have a large metal 'box' to fix to the wall or ironing surface with a flexible 'pipe' leading to the iron. Press a button on the iron and steam gushes out in quantity – absolutely great for all knitters but definitely rather a Rolls Royce present for a much loved friend.

Another rather pricey present would be a longed-for colour changer for anyone who loves colour patterns – and if you can't afford this, how about Jacpac's plastic 'hand' to use instead. If you know she's longing for a steaming kit – that's great too, but I think that some of the most appreciated gifts are per-

haps those little things that are always getting mislaid. If she has a punchcard machine, she can't have enough of those little clips to hold cards together. It's so much easier to leave clips in the cards – and they are very cheap. Transfer tools also get lost or broken over the years and, of course, if you can run to the one to transfer all needles from ribber to knitter, it's pure magic. Most knitters, especially men, would really appreciate a 'mini kit' of spare screws and wheels to replace those which sometimes come off and invariably drop down crevices and are never seen again.

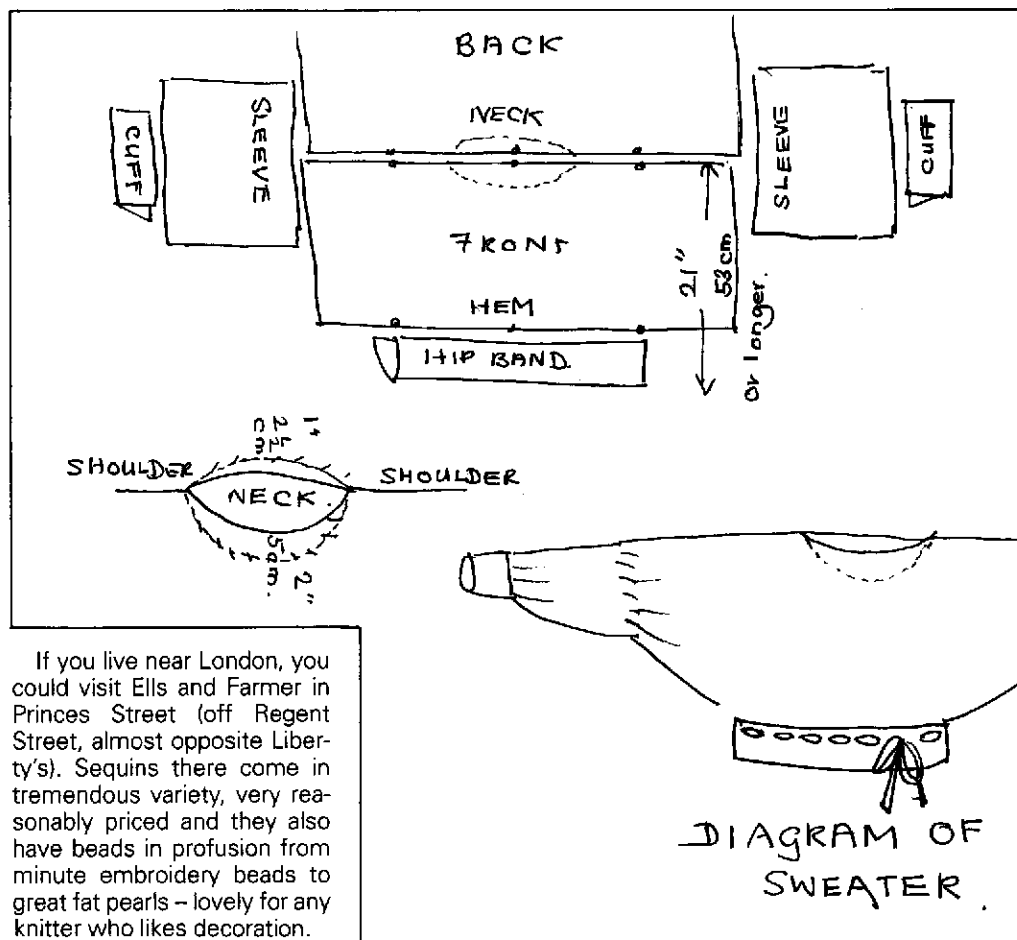
Above all, may I suggest yarn and books. The world is your oyster here. Although a knitter may have cupboards full already, they always want more. You know what they would like – how about something a bit special like enough fine kid mohair from Nina Miklin or Celandine to knit a big, light and lovely sweater. Try a little market research to discover their favourite lovely colour.

A selection of fine wool, or some luscious textured yarn, chenille or some fine lurex in their favourite colour, or some real silk from Texere would give anyone a lift, or how about some small amounts of lots of colours for an embroidery lover.

There are also a wealth of decorative motifs to sew on – no one ever has enough and they come in all sizes and prices.







If you live near London, you could visit Ells and Farmer in Princes Street (off Regent Street, almost opposite Liberty's). Sequins there come in tremendous variety, very reasonably priced and they also have beads in profusion from minute embroidery beads to great fat pearls – lovely for any knitter who likes decoration.

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Elegant, fashionable, wearable designs. Daywear and casuals, glamorous party and evening outfits, wedding dresses. All for standard gauge (or fine-gauge) machines in sizes from 10 to 26.

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Double Jacquard Day

with Angela Gordon
in Maidenhead
25th November 1993

Spend a day at our magazine's new premises learning all about the different types of Double Jacquard fabric that can be produced on Silver Reed and Brother knitting machines.

Jacquard need not be hard and cardboard like when the correct yarns and techniques are chosen. Angela will show you how to knit Jacquard in many different ways to achieve the type of fabric that suits you. You will be able to knit all your favourite Fair Isle designs without any long floats.

Learn now - then you can knit yourself a lovely Jacquard sweater, jacket or coat in time for Christmas!

For an enrolment form and full details of the course please send a stamped addressed envelope to:

Double Jacquard Day,
17 Grove Park, Waltham Road,
White Waltham, Maidenhead,
Berkshire SL6 3LW
(together with your name, address and knitting machine details!)

Perhaps more mundane, but very acceptable for all knitters, who never, never have enough – how about some really thick padded hangers for their knitting. These are absolutely invaluable and they don't have to be covered in knitting for knitters but could be those luxurious satin ones, either home-made or bought!

Not so practical, but great fun for the creative, would be a small selection of one of the many fabric dyes or paints available to decorate their knitting or even to decorate shoes or scarf. There are so many now, from the simple dyes or paints to the raised glitter paints (if you can decorate a cake, these are easy!).

Finally, when you have found and packed all these, how about a fun sweater for Christmas? I've designed one to be made in plain knitting or your favourite Fair Isle pattern – with Christmas motifs or without, according to your choice. I knitted the sample with 'A Happy Christmas from *Machine Knitting Monthly*' for fun, but you could either knit it plain or in any 'favourite Fair Isle'. It's knitted sideways, so remember to change your pattern to the reverse direction at centre front and back to keep the pattern balanced. It's a very easy 'fit anyone' pattern so it's done only in two sizes – small to medium and medium to large. Spare yourself time for a little fun and have a very Happy Christmas.

SWEATER

YARNS

The original was made using one strand of Hobby and one of fine 120s polyester thread with lurex for the pattern, but any two to three-ply yarn can be used.

QUANTITIES

1 x 500g cone will be enough for a really big size. If you are using a Fair Isle pattern, the quantities will vary according to the type of pattern, but not needing more than 300g of any colour.

TENSION

32 stitches and 34 rows to 10 centimetres (4 inches).

SIZES

12-18 [20-26].

TO MAKE

Cast on in waste yarn over 144 sts for below waist version

(approx 53 cm, 21 in), [192] for longer hip length. Knit 15 rows ending with loose row. Change to main yarn and pattern if used. Knit 72 rows and put in marker. Knit 63 rows [83 rows, large size] and mark centre front or centre back. 135 [155] rows. Knit 63 [83] rows, put in marker. Knit 72 rows. Change to waste yarn, knit 15 rows and take off. Knit another piece in the same way. Sew shoulder seams, using a fine loose over-sewing stitch, taking up one thread only each side. Sew from ends to within 5 inches (12 centimetres) of centre marker. Steam seam lightly to flatten. At one end (on waste yarn) pick up first row of main yarn evenly over 144 needles. Knit plain or pattern for 72 rows. Change to waste yarn and knit 15 rows. Take off. Repeat at the other end.

HIP BAND

At bottom edge on one piece, pick up 140 [170] stitches between the two outer markers. Knit 3 rows. Make row eyelets by transferring every 5th and 6th stitch to adjacent needles and leave 5th and 6th needle in non-working position across all needles. Knit one row. Push one needle in each group to knitting position. Knit one row. Push second needle to knitting position. Knit one row. Knit 24 rows, 1 row loose and then 30 rows. Pick up first row to make hem. Cast off loosely.

CUFFS

At ends, pick up stitches of the first row after waste yarn over 50 stitches. Knit 30 rows, 1 row loose and then a further 30 rows, pick up first row on to same needles and cast off loosely.

WAIST TIE

Closed cast on 12. Knit approx 1 1/2 metres, 1 3/4 yards. Cast off. Sew seams as for shoulder. Take off all waste yarn. Thread tie through eyelets.

NECK

Front: Fold in 2 1/2 inches (5 centimetres) at centre front, tapering to nothing at seams. Tack flat and slip stitch. Back: Repeat but fold 1 inch (2 1/2 centimetres) in at centre back.

PRESSING

Steam lightly but well, pressing where necessary according to yarn.

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7 SHAWL-COLLARED COAT

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for Brother standard gauge punchcard or electronic machines with a ribber and garter carriage.

If you don't have a ribber, work ribs in mock rib.

MATERIALS

Yeoman Sabrina. (Yarn Guide No. 11.)

3 x 400g cones in Pink (MY).

2 medium sized buttons.

2 press studs.

Pair shoulder pads.

GARMENT WEIGHT

Finished garment in second size weighs 875g.

The fibre content of this yarn is 60% Acrylic, 30% Wool, 10% Nylon. For further information about this yarn, please write to the following address: Yeoman Yarns Ltd., 36 Churchill Way, Fleckney, Leicester LE8 0UD.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents on page 5.

MEASUREMENTS

To fit bust 87 [92] cm, 34 [36] in.

Actual size 112 [120] cm, 44 [47 1/2] in.

Length to shoulder 114 [117] cm, 45 [46] in.

Sleeve seam before folding cuffs 57 [58] cm, 22 1/2 [23] in.

Instructions are written for the first size, larger size follows in brackets. If only one figure is given, it applies to both sizes.

TENSION

30 stitches and 44 rows to 10 cm, 4 in measured over garter stitch (tension dial approximately 6).

For perfect results, please check your tension carefully.

KNITTING NOTES

Before knitting, prepare any punchcards or electronic sheets needed, from the charts provided. Note that punchcard patterns, as shown, may have to be repeated until the card is a suitable length for knitting.

FRONTS ONLY

Punchcard Machines - Insert card back to front.

Electronic Machines - Reverse pattern (switch 1).

ings by noting alteration in number of rows worked and reading right for left.

SLEEVES

With carriage at right and using MY, cast on 102 [104] sts at centre in 1x1 rib. K 5 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-3/MT-3, K 99 rows. Transfer sts for st st. Insert card and lock on first row. Using MT, K 1 row. Change to garter carriage

and MT. Set RC to 162 [168]. Release card and cont in garter st. K 4 rows. Shape sides by inc 1 st at each end of next and every foll 4th row until there are 180 [186] sts. K 5 [3] rows. RC shows 000. Place marker at each end. Set RC to 36 [38]. K 36 [38] rows. RC shows 000. Cast off.

LEFT FRONT BAND AND COLLAR

With carriage at right, push 10 Ns on main bed and 11 Ns on

BACK

With carriage at right and using MY, cast on 170 [182] sts at centre in 1x1 rib. * K 5 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-3/MT-3, K 15 rows. Transfer sts for st st. Insert card and lock on first row. Using MT, K 1 row. Change to garter carriage and MT *. Set RC to 356 [366]. Release card and cont in garter st. K 356 [366] rows. RC shows 000.

SHAPE ARMHOLES

Set RC to 132 [136]. Cast off 23 [25] sts at beg of next 2 rows. 124 [132] sts. K 130 [134] rows. RC shows 000.

SHAPE SHOULDERS

Set RC to 002. Cast off 36 [39] sts at beg of next 2 rows. RC shows 000. Cast off rem 52 [54] sts.

RIGHT FRONT

With carriage at right and using MY, cast on 45 sts at left and 49 [55] sts at right of centre in 1x1 rib. 94 [100] sts. Work as for back from * to * (see Notes). Set RC to 356 [366]. ** Release card and cont in garter st. K 304 [314] rows. K 1 row extra for left front only. RC shows 52.

SHAPE FRONT EDGE

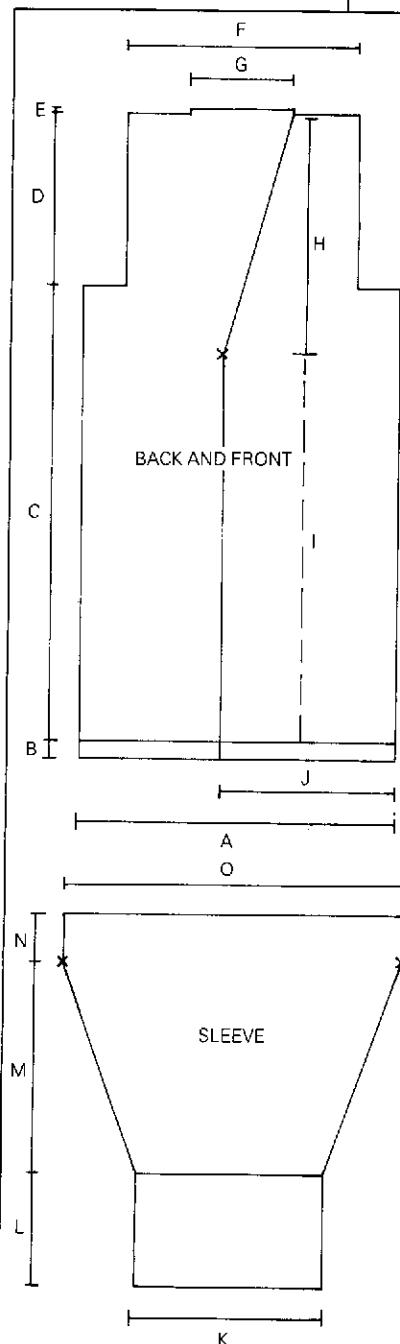
Dec 1 st at left edge of next and every foll 5th row until 83 [89] sts rem. K 1 row. RC shows 000.

SHAPE ARMHOLE

Set RC to 132 [136]. Cast off 23 [25] sts at beg of next row. Cont to dec at front edge on every 5th row from previous dec until 36 [39] sts rem. K 13 [12] rows. RC shows 000. Cast off **.

LEFT FRONT

With carriage at right and using MY, cast on 49 [55] sts at left and 45 sts at right of centre in 1x1 rib. 94 [100] sts. Work as for back from * to * (see Notes). Set RC to 357 [367]. Work as for right front from ** to **, reversing shap-



- A = 56.5 [60.5] cm
- B = 3 cm
- C = 81 [83] cm
- D = 30 [31] cm
- E = 0.5 cm
- F = 41 [44] cm
- G = 17 [18] cm
- H = 42 [43] cm
- I = 69 [71] cm
- J = 31 [33] cm
- K = 34 [34.5] cm
- L = 20 cm
- M = 37 [38] cm
- N = 8 [8.5] cm
- O = 60 [62] cm

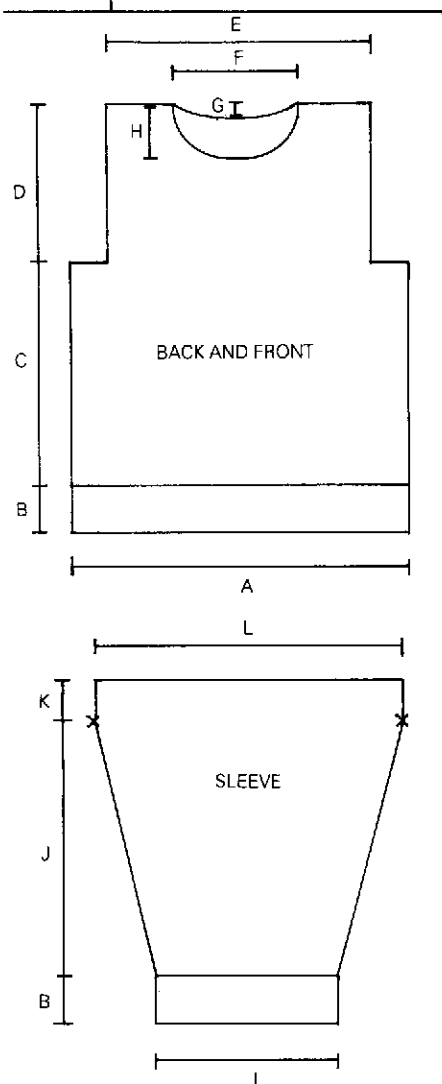


BACK

With carriage at right and using MC, cast on 158 [170, 182] sts at centre in 1x1 rib. * K 5 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-4/MT-4, K 34 rows. Transfer sts for st st. Insert card and lock on fifth row. Set RC at 000. Using MT, K 4 rows. Release card and cont in Fair Isle and garter st patt *. K 108 rows. Main RC shows 112.

SHAPE ARMHOLES

Set main RC at 000. Cast off 17 [19, 20] sts at beg of next 2 rows. 124 [132, 142] sts **. K 72 [76, 78] rows.



- A = 52.5 [56.5, 60.5] cm
- B = 7 cm
- C = 34 cm
- D = 24 [25, 26] cm
- E = 41 [44, 47] cm
- F = 19 [20, 21] cm
- G = 2 cm
- H = 8 cm
- I = 28 [29, 30] cm
- J = 39 [40, 41] cm
- K = 6 [6.5, 7] cm
- L = 48 [50, 52] cm

8 ROSE PATTERNED SWEATER

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for Brother standard gauge punchcard or electronic machines with a ribber and garter carriage.

If you don't have a ribber, work ribs in mock rib.

MATERIALS

Yeoman Sabrina (Yarn Guide No. 11.)
1 x 400g cone in Darnson (MC)
1 x 400g cone in Pink (C)

GARMENT WEIGHT

Finished garment in first size weighs 375g

The fibre content of this yarn is 60% Acrylic, 30% Wool, 10% Nylon. For further information about this yarn, please write to the following address: Yeoman Yarns Ltd, 36 Churchill Way, Fleckney, Leicester LE8 0UD.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents on page 5.

MEASUREMENTS

To fit bust 87-92 [97, 102-107] cm, 34-36 [38, 40-42] in.
Actual size 104 [112, 120] cm, 41 [44, 47] in.
Length to shoulder 65 [66, 67] cm, 25 1/2 [26, 26 1/2] in.
Sleeve seam 46 [47, 48] cm, 18 [18 1/2, 19] in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

30 stitches and 30 rows to 10 cm, 4 in measured over Fair Isle and garter stitch pattern (tension dial approximately 7 (MT) for stocking stitch, MT+1 for Fair Isle and MT-1 for garter stitch).

For perfect results, please check your tension carefully.

KNITTING NOTES

We used knit side of knitting as right side of garment. Before knitting, prepare any punchcards or electronic sheets needed, from the charts provided. Note that punchcard patterns, as shown, may have to be repeated until the card is a suitable length for knitting.

Knit two colour Fair Isle rows with first colour given in back feeder 1/A to knit background and second colour given in front feeder 2/B to knit contrast pattern.

FRONT AND SLEEVES

Punchcard Machines - Insert card back to front.

Electronic Machines - Reverse pattern (switch 1).

FAIR ISLE AND GARTER STITCH PATTERN

Change to garter carriage and MT-1. Set garter carriage RC to 22. Using MC, K 22 rows. RC shows 000. Change to main carriage and MT. Cont in st st. K 4 rows. Cont in Fair Isle. Using MT+1, K 9 rows MC/C. Using MT, K 4 rows MC only (st st). Using MT+1, K 12 rows MC/C. Using MT, K 4 rows MC only (st st). Using MT+1, K 9 rows MC/C. Using MT, K 4 rows MC only (st st). These 68 rows form pattern.

SHAPE NECK

Note patt row on card. Using nylon cord, K 79 [84, 91] sts at left by hand, taking Ns down

to NWP. Cont on rem sts for first side. K 1 row. Cast off 6 sts at beg of next and foll alt row. 33 [36, 39] sts. K 2 rows.



Cast off. With carriage at right, unravel nylon cord over 34 [36, 40] Ns at right, bringing Ns back to WP. Using WY, K a few rows in st st and release from machine. With carriage at right, unravel nylon cord over rem Ns, bringing Ns back to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card and cont in patt. Finish to correspond with first side, reversing shapings.

FRONT

Work as for back to ** (see Notes). K 52 [56, 58] rows.

SHAPE NECK

Note patt row on card. Using nylon cord, K 70 [75, 82] sts at left by hand, taking Ns down to NWP. Cont on rem sts for first side. K 1 row. Cast off 3 sts at beg of next and foll 6 alt rows. 33 [36, 39] sts. K 12 rows. Cast off. With carriage at right, unravel nylon cord over 16 [18, 22] Ns at right, bringing Ns back to WP. Using WY, K a few rows in st st and release from machine. With carriage at right, unravel nylon cord over rem Ns, bringing Ns back to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card and cont in patt. Finish to correspond with first side, reversing shapings.

SLEEVES

With carriage at right and using MC, cast on 84 [88, 90] sts at centre in 1x1 rib. Work as for back from * to * (see Notes). Shape sides by inc 1 st at each end of next and every foll 4th row until there are 144 [150, 156] sts. K 7 [7, 3] rows. Main RC shows 128 [132, 136]. Place marker at each end. K 8 [4, 0] rows. Cont in st st and MT. Using MC, K 12 [18, 24] rows. Cast off.

POLO COLLAR

Join right shoulder seam. With carriage at right, set machine for 2x2 rib (2x1 N arrangement). Push 155 [161, 167] Ns on each bed to WP. Arrange Ns for 2x2 rib (2x1 N arrangement). Using MC, cast on and K 5 tubular rows. Carriage is at right. Set machine for 2x2 rib knitting. Set RC at 000. Using MT-2/MT-2, K 26 rows. Using



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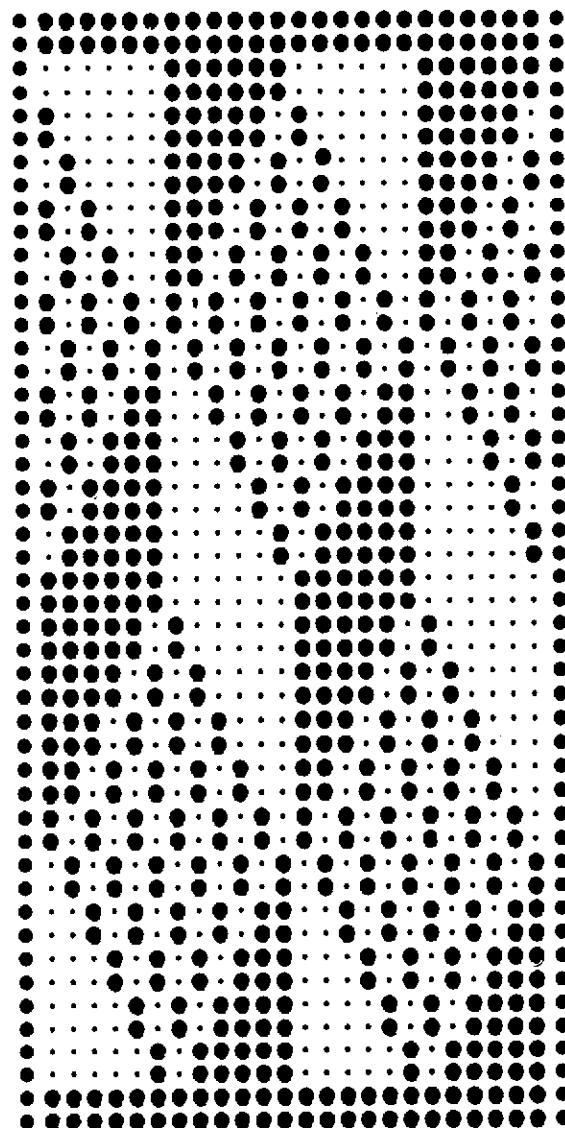
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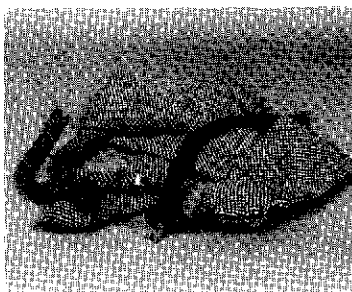


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NS

ribber to WP for full needle rib. Using MY, cast on and K 5 tubular rows. Carriage is at right. Set carriage for full needle rib knitting. Set RC at 000. Using MT-3/MT-3, K 314 [324] rows. Place marker at left edge.

SHAPE COLLAR

Set RC at 000. Using MT-2/MT-2, inc 1 st at left edge on every row (1 st on ribber or main bed alternately) until there are 86 sts on main bed and 87 sts on ribber. RC shows 152. K 46 [50] rows. RC shows 198 [202]. Place marker at left edge. Set RC at 000. K 50 [52] rows. Cast off.

RIGHT FRONT BAND AND COLLAR

Work as for left front band and collar, reversing shapings and markers by reading right for left.

PRESSING

With wrong side facing, pin

out all pieces to measurements given. Press carefully following instructions on cone band.

MAKING UP

Join shoulder seams. Set in sleeves, sewing rows above markers to cast off sts at armholes. Join side and sleeve seams, reversing first 15 cm, 6 in of cuff seam for turn back. Join centre back seam in collar. Sew front bands and collar into position, matching markers to shoulder seams and markers on fronts and easing in collar. Lay garment flat and overlap right front over left front by 8 cm, 3 1/4 in. Sew one button on right front band approx 7.5 cm, 3 in down from collar shapings and one button 4 cm, 1 1/2 in in from front band seam. Sew on press studs to correspond on wrong side of right front and right side of left front. Sew in shoulder pads. Fold cuff up approx 1/3, then fold again.

MT-3/MT-3, K 28 rows. Transfer sts for st st, K 1 row. With P side facing, pick up 68 [71, 74] sts around back neck edge and 87 [90, 93] sts around front neck edge and place on to Ns. Unravel WY. Using MT+3, K 1 row. Cast off.

out all pieces to measurements given. Press carefully following instructions on cone band.

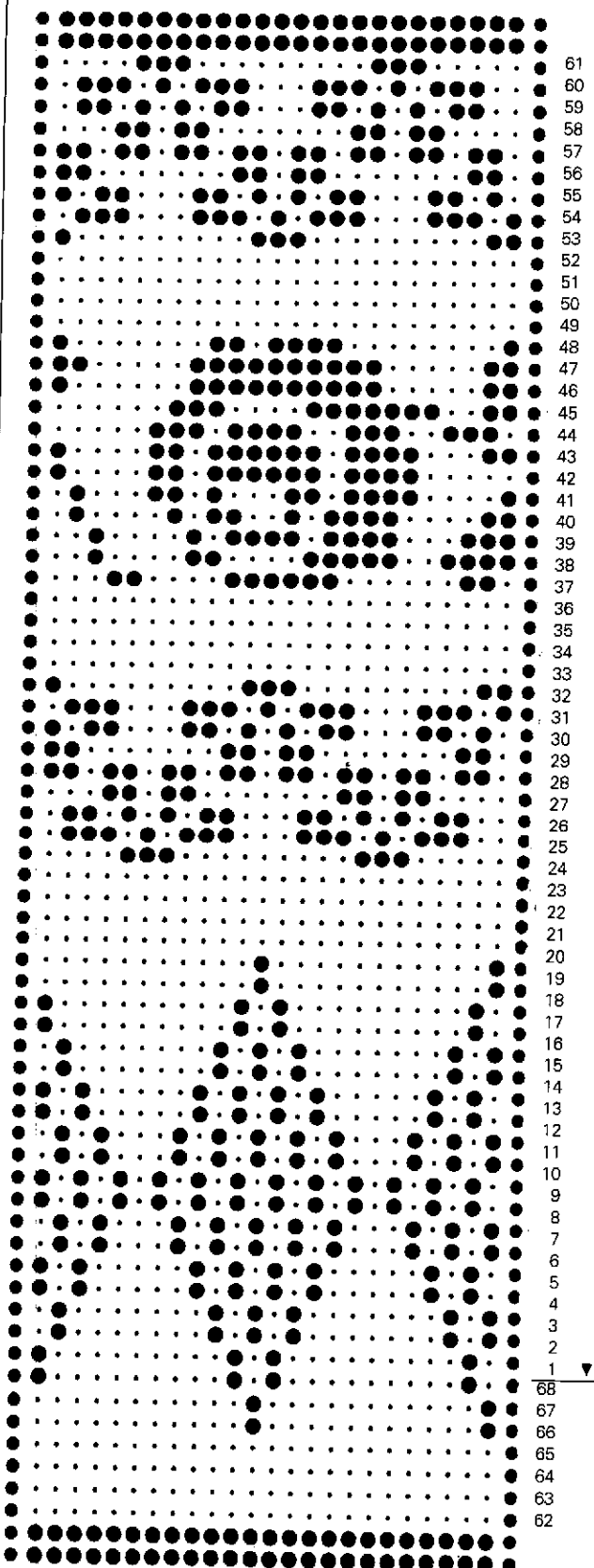
MAKING UP

Join left shoulder and collar seam, reversing last 7 cm, 3 in for turn back. Set in sleeves, sewing rows above markers to cast off sts at armholes. Join side and sleeve seams.

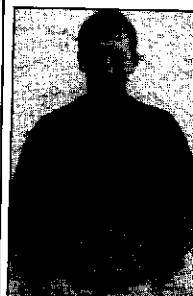
PRESSING

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All st patt	NO	ENT
St patt 'A'	Dot	ENT
Reader	Card 1 Row 1	
Alter		NO
Knit Tech	182	ENT
Enlarge/position		NO
Test		NO
All st patt	NO	
St patt 'B'	Dot	ENT
Reader	Card 2 Row 1	
Alter		ENT

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for Passap or Pfaff E6000 machines.

MATERIALS

Forsell Superwash 2-ply Pure New Wool (Yarn Guide No. 6.)
 2 x 250g cones in Black, Col 1 (used double throughout)
 1 x 250g cone in Mushroom, Col 2.
 1 x 250g cone in Snowwhite, Col 3.
 1 x 250g cone in Rose Quartz, Col 4.

GARMENT WEIGHT

Finished garment weighs 630g.

The fibre content of this yarn is Pure New Wool Superwash. For further information about this yarn, please write to the following address: T. Forsell & Son Ltd., Blaby Road, South Wigston, Leicester LE18 2SG.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents on page 5.

MEASUREMENTS

Finished measurements of garment:
 Bust 104 cm, 41 in.
 Length 79 cm, 31 in.
 Sleeve seam, including cuff, drop shoulder 45 cm, 18 in.

TENSION

Fair Isle fabric Knit Tech 207 (BX↔/LX).
 Stitch size 5½ back bed/5 front bed.
 29 stitches = 10 cm.
 112 rows = 10 cm.

For perfect results, please check your tension carefully.

KNITTING NOTES

Cast on comb and weights were used throughout.
 Blue strippers were used.
 RC refers to electronic row counter on box.
 Use two strands together of Col 1 Black (main colour) throughout.
 Cut-and-Sew method was used.
 Thread yarns from left to right as follows: Col 1 Black (2 strands tog), Col 2 Mushroom, Col 3 Snowwhite, Col 4 Rose Quartz.

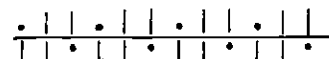
Direct	ENT	Enlarge/position	NO
E → E3	ENT	All st patt	ENT
Direct OK	ENT	Form	NO
Add	ENT	L nd	75- ENT
Add what	Dot ENT	R nd	75 ENT
Reader	Card 2 Row 25 ENT	Start pos	ENT
Alter	ENT	Cast on	ENT
Direct	ENT		
E → E3	ENT		
3 col	ENT		
Add	ENT		
Add what	Dot ENT		
Reader	Card 2 Row 45 ENT		
Alter	ENT		
Direct	ENT		
E → E3	ENT		
4 col	ENT		
Knit Tech	207 ENT		

BACK AND FRONT ALIKE

No strippers. Handle down.
 Set Ns on front bed as program, i.e. from 70 to left of centre to 70 to right of centre.
 * Put pushers on front bed to rest position.
 Follow instructions on screen, i.e. locks GX/SX.

Select for 2x2 rib cast on.
 Arrange Ns on back bed as diagram 1. (Rack anti-clockwise as indicated.)

DIAGRAM 1



Put away unwanted pushers on front bed.

RC 000. Locks N/LX, stitch size 2.

Col 1 (using 2 strands). Knit to left.

Insert cast on comb and weights. Stitch size 3. Knit to RC 4. End of cast on.

Insert blue strippers.

Press fast-forward button >>> to return to program.

Press 'NO', Start Pos, press ENT. ABC button, select patt 'A'.

Note: Keep the same needle arrangement and pushers on front bed as for cast on. On back bed, push out of rail only those pushers which correspond to the needles in work. Arrange pushers on back bed from left, one up one down to end of row.

Follow the screen, i.e., locks BX↔/LX, stitch size 4/4.

Use col 1 and col 2. Set RC to 000. Knit to RC 120.

Bring intervening Ns on front bed and back bed to WP.

Col 1. Locks set to CX/CX, stitch size 5. Knit 2 rows.

Locks set to N/N, stitch size 5½. Knit 2 rows *.

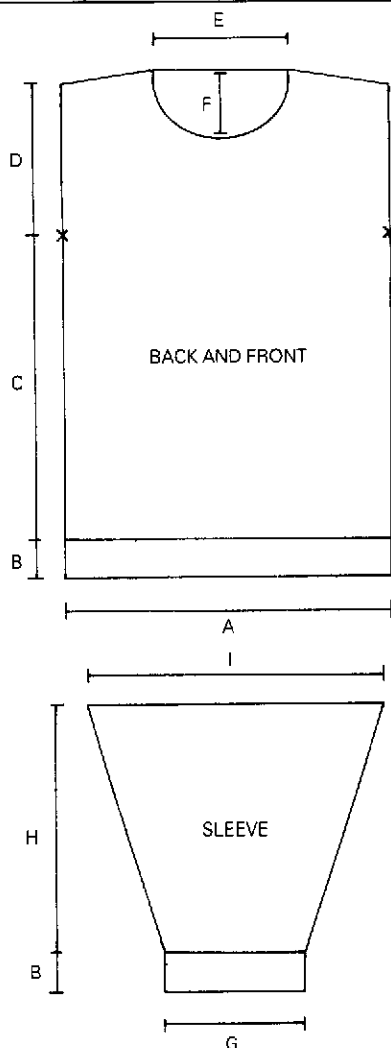
PREPARE FOR FAIR ISLE FABRIC

Use 2 strands tog Col 1, main yarn.

Use 1 strand each Col 2, 3 and 4. Press fast forward button >>> to select program on screen. (This method of selection sets RC 000.) Press 'NO', Start Pos, Press ENT. ABC button select Patt 'B'. Follow screen, i.e. locks BX↔/LX.

Note: On back bed, bring remaining pushers out of rail and arrange them one up, one down as stated in manual.

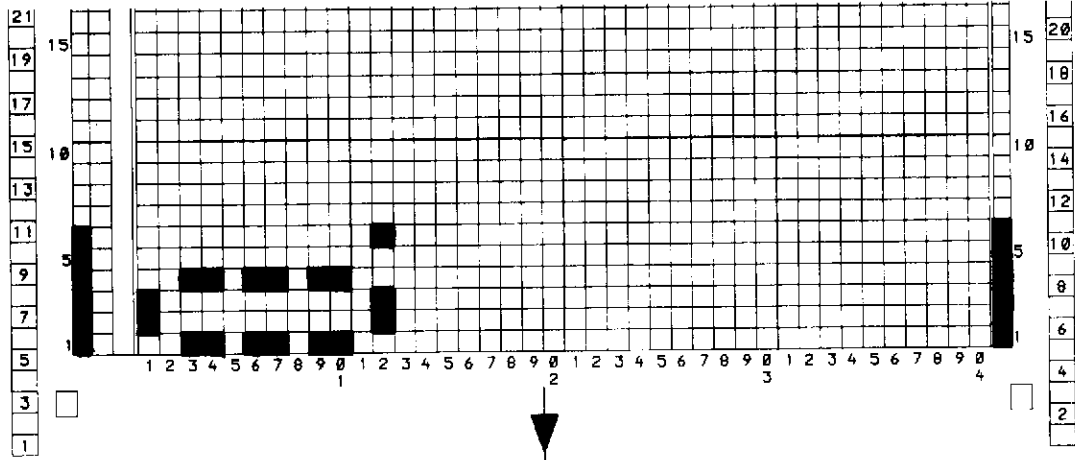
Locks 5½ back bed/6 front bed. Shape by increasing 1 st either end on back bed and front bed (4 sts altog) on next and every 80th row until there are 75 Ns on left and 75 Ns on right.



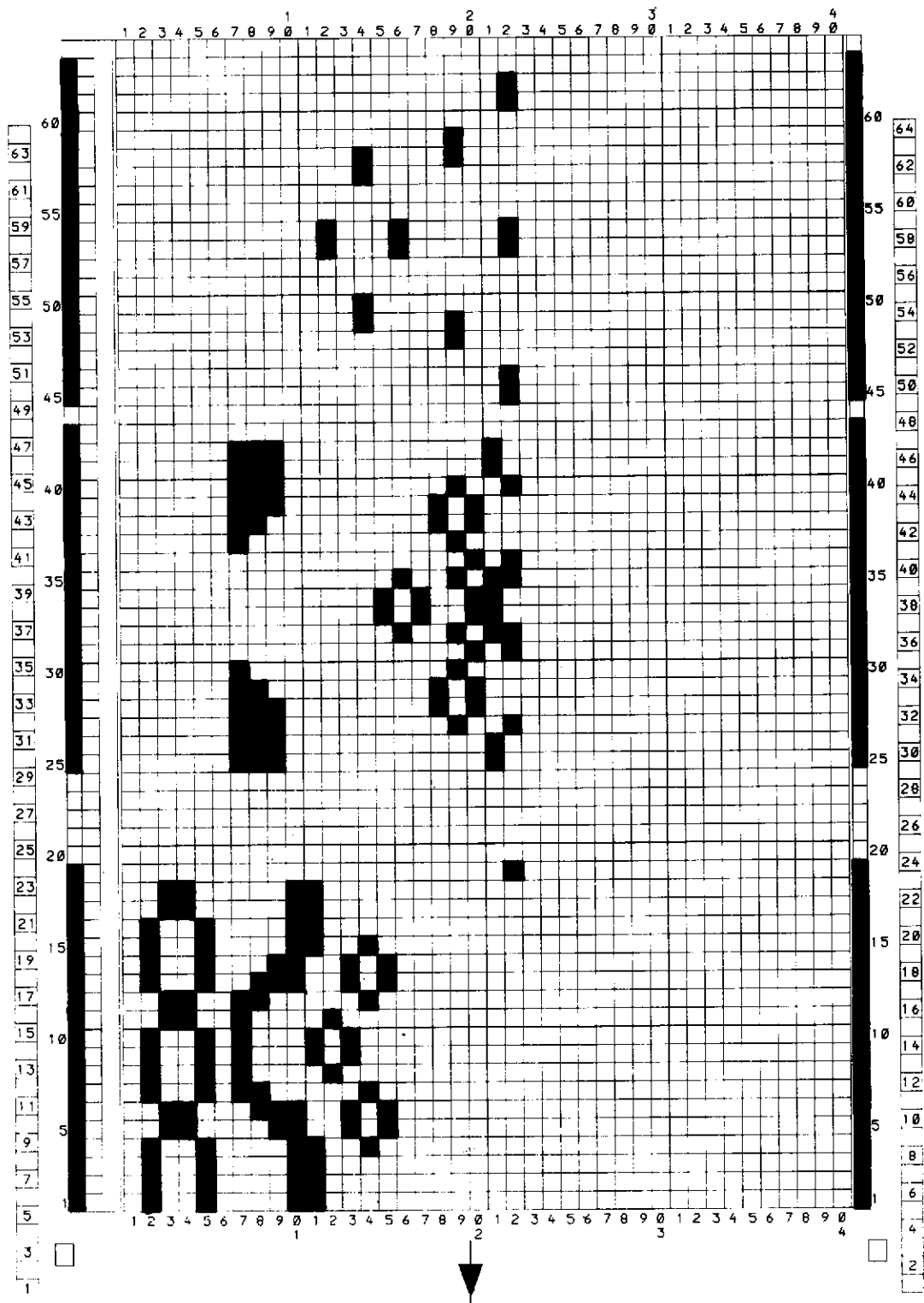
- A = 52 cm
- B = 5.5 cm
- C = 49.5 cm
- D = 24 cm
- E = 21 cm
- F = 9 cm
- G = 22 cm
- H = 39.5 cm
- I = 48 cm



CARD 1



CARD 2



RC 000. Knit to RC 800.
Switch off electronics.
Col 1, stitch size 4. Locks N/N,
knit to left.
Stitch size 4³/₄. Knit to right.
Cast off.

SLEEVES

Use 2 strands tog Col 1.
Handle down. No strippers.
Set Ns from 34 to left of
centre on front bed to 34 to
right of centre.
Switch on box.
Following cast-on 4 (2x2 rib)
complete rib as for back and
front (i.e. from * to *).

FAIR ISLE FABRIC

Locks 5¹/₂ back bed/6 front
bed.
RC 000. Select Patt 'B' as
instructions for back and front.
Increase 1 st either end on
back bed and front bed (4 sts
altog) on 1st and every 10th
row until there are 130 Ns in
WP on front bed.
Cont straight to RC 376.
Switch off electronics.
Locks N/N, Col 1, stitch size 4.
Knit to left. Stitch size 4³/₄.
Knit to right. Cast off.

NECKBAND

Using 2 strands Col 1, set for
rib as on back, using Ns 79 left
to 79 right. As with back,
select patt 'A'. Col 1 and Col 2.
RC set to 000. Knit to RC 80.
Switch off electronics. Put
pushers out of work on back
bed and front bed. Col 1.

Locks set to N/N, stitch size 5.
Knit 1 row. Transfer Ns from
back bed to front bed. Black
strippers. Locks GX/N, stitch
size 5¹/₂. Knit 1 row. Knit 8
rows with WY. Strip off.

TO MAKE UP

Use double yarn for sewing
up. Steam pieces.

CUT AND SEW

Neck dimensions. Mark
centre front with pin and mea-
sure 10.5 cm either side and 9
cm down from centre pin.
Mark curve with pins and sew
with zig-zag on sewing
machine before cutting out
curve to within 1.5 cm of
stitching. Likewise mark
centre back and measure 10.5
cm either side and 5 cm down
from centre mark and make a
curve as with front.
Mark shoulder seams 2¹/₂ cm
down at armhole edge to 0 at
neck to shape the shoulders.
Join right shoulder seam.
Sew neckband on with right
sides tog at WY edge, taking
out WY as you sew. Sew left
shoulder seam tog with side
neckband seam.
Steam shoulder seams flat.
Measure down 24 cm from
shoulder and mark with piece
of yarn on both sides, front
and back. Attach sleeves,
taking care to include the sur-
plus on the shoulder seam.
Sew side seams and sleeve
seams tog.
Turn neck to inside and slip
stitch down.
Turn welts of sleeves and
body inside and slip stitch
down.

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A TALE OF WOE

Run up to Christmas.
Housework must wait.
Six jumpers on order.
Just look at the date!

Machine having tantrums.
Decided to bite -
The hand feeding yarn in,
Just out of spite!

The blood gushes freely.
Hand jumps with the hurt.
Red gore stains the front
Of pristine white shirt!

Where are the plasters?
The cupboard is bare
First Aid box is empty -
Who was last there?

Wrapped in a tissue,
That finger is sore,
But the knitting continues.
Just as before.

The answer is obvious -
No more nasty shocks.
Some plasters now hidden
In the knitting-tool box!



BACK

Using MY, cast on 126 [134, 140, 148] sts at centre by hand. Set RC at 000. Using MT, K 140 rows. Shape sides by inc 1 st at each end of next and every foll 49th row until there are 132 [140, 146, 154] sts. K 9 rows. RC shows 248.

SHAPE TO WAIST

Dec 1 st at each end of next and every foll 9th row until 108 [116, 122, 130] sts rem. K 16 rows. Inc 1 st at each end of next and every foll 9th row until there are 132 [140, 146, 154] sts. K 2 rows. RC shows 466.

SHAPE ARMHOLES

Cast off 3 sts at beg of next 4 rows and 2 sts at beg of foll 8 [10, 10, 12] rows. Dec 1 st at each end of next and every foll alt row until 100 [104, 108, 112] sts rem. K 59 [61, 63, 65] rows. RC shows 540 [544, 548, 552]. Place marker between sts 19 and 20 at left and right of centre 0. Cast off.

RIGHT FRONT

With carriage at right and using MY, cast on 63 [67, 70, 74] sts by hand. Set RC at 000. Using MT, K 140 rows. Shape side by inc 1 st at right edge of next and every foll 49th row until there are 66 [70, 73, 77] sts. K 9 rows. RC shows 248.

SHAPE TO WAIST

Dec 1 st at right edge of next and every foll 9th row until 54 [58, 61, 65] sts rem. K 16 rows. Inc 1 st at right edge of next and every foll 9th row until there are 66 [70, 73, 77] sts. K 2 rows. RC shows 466.

SHAPE ARMHOLE AND NECK

Cast off 3 sts at beg of next row, 4 sts at beg of next row, 3 sts at beg of next 2 rows, 2 sts at beg of next 8 rows, 1 [2, 2, 2] sts at beg of next row, 2 sts at beg of next row and 1 [1, 1, 2] sts at beg of next row.

1st SIZE

Dec 1 st at beg of next and foll 4th row.

2nd SIZE

Dec 1 st at beg of next 2 rows, K 2 rows. Dec 1 st at beg of next row.

3rd AND 4th SIZES

Dec 1 st at beg of next 2 rows, K 1 row. Dec 1 st at beg of next [2, 3] rows.

ALL SIZES

31 [33, 35, 37] sts. K 54 [58, 62, 65] rows. RC shows 540 [544, 548, 552]. Cast off.

LEFT FRONT

Work as for right front, reversing shapings by reading left for right.

10 LITTLE BLACK DRESS

PATTERN RATING

* Easy to knit.

MACHINES

This pattern is suitable for standard gauge machines.

MATERIALS

Continental Yarns Angora (Yarn Guide No. 11)

1 [2, 2, 2] x 500g cones in Black (MY)

Milan Tricot Ribbon Rascal

2 x 50g cones in Black

26 buttons

Crochet hook

GARMENT WEIGHT

Finished garment in first size weighs 490g.

The fibre content of this yarn is 80% Angora, 20% Lambswool. For further information about this yarn, please write to the following address: Continental Yarns, Unit 14 Podium Northgate Street, Bath BA1 5AL. Phone: 0225 427440.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents on page 5.

MEASUREMENTS

To fit bust 87 [92, 97, 102] cm, 34 [36, 38, 40] in.

Actual size 92 [98, 102, 108] cm, 36 1/2 [38 1/2, 40 1/2, 42 1/2] in.

Knitted length to shoulder without crochet 135 [136, 137, 138] cm, 53 [53 1/2, 54, 54 1/2] in.

Sleeve seam without crochet 5 cm, 2 in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

28 stitches and 40 rows to 10 cm, 4 in measured over stocking stitch (tension dial approximately 8).

For perfect results, please check your tension carefully.

KNITTING NOTES

We used knit side of knitting as right side of garment.

SLEEVES

Using MY, cast on 91 [95, 99, 103] sts by hand. Set RC at 000. Using MT, shape sides by inc 1 st at each end of every 8th row until there are 95 [99, 103, 107] sts. K 4 rows. RC shows 20.

SHAPE TOP

Cast off 3 sts at beg of next 2 rows. Dec 1 st at each end of every alt row until 39 sts rem. Cast off 2 sts at beg of next 2 rows and 3 sts at beg of foll 2 rows. Cast off rem 29 sts.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully

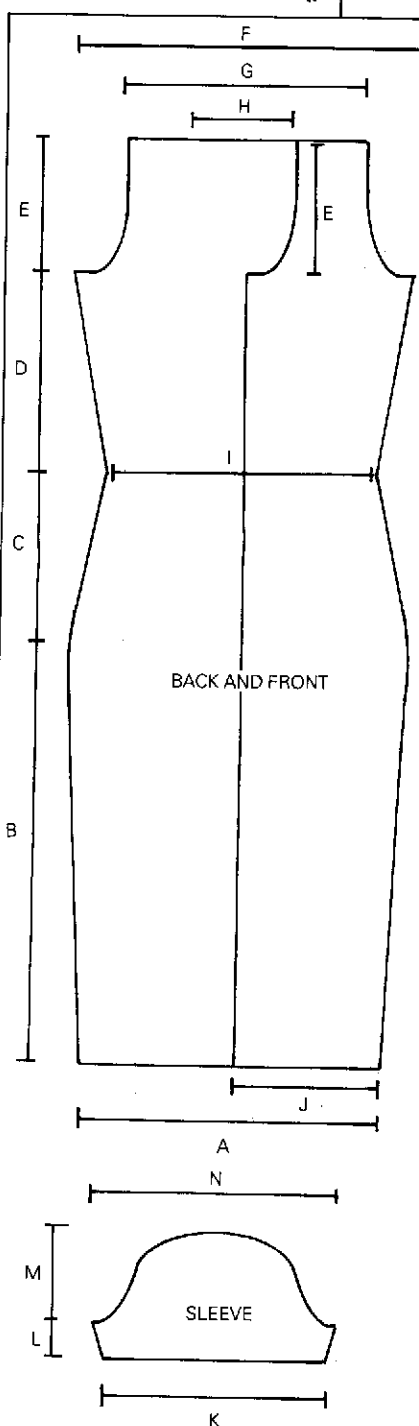
following instructions on cone band.

MAKING UP

Join shoulder, side and sleeve seams. Set in sleeves. Using crochet hook, join in ribbon and work 2 rows of dc along lower left front, left front, around neck, right front, lower right front and lower back, making 26 evenly spaced button loops on right front in second row between neck edge and 36 cm, 14 in from lower edge. Work 1 row of crab st. Fasten off. Work edging around lower edge of sleeves. Sew on buttons.



Maureen Halse of Continental Yarns designed this glamorous party dress in a luxurious angora and lambswool yarn available from her shop in Bath.



- A = 45 [47.5, 50, 52.5] cm
- B = 62 cm
- C = 25 cm
- D = 29.5 cm
- E = 18.5 [19.5, 20.5, 21.5] cm
- F = 47 [50, 52, 55] cm
- G = 35.5 [37, 38.5, 40] cm
- H = 13.5 cm
- I = 38.5 [41, 43.5, 46] cm
- J = 22.5 [23.5, 25, 26] cm
- K = 32.5 [33.5, 35, 36.5] cm
- L = 5 cm
- M = 14 [15, 16, 17] cm
- N = 33.5 [35, 36.5, 38] cm

11 CLOVER HONEYCOMB



PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for Passap or Pfaff Duomatic 5, 80 and E6000 machines.

MATERIALS

King Cole Anti-Tickle 4-ply (Yarn Guide No. 11.)

1 (1, 1, 2) x 500g cones in Grape (MC or Col 2).

1 x 500g cone in Black (C or Col 1).

GARMENT WEIGHT

Finished garment in first size weighs 425g.

The fibre content of this yarn is 100% Pure New Wool. For further information about this yarn, please write to the following address: King Cole Ltd., Merrie Mills, Old Souls Way, Bingley, West Yorkshire BD16 2AX.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents on page 5.

MEASUREMENTS

To fit bust 87-92 [97-102, 107-112, 117-122] cm, 34-36 [38-40, 42-44, 46-48] in.

Actual size 105 [110, 116, 122] cm, 41 1/2 [43 1/2, 46, 48] in.

Length to shoulder 60 cm, 23 1/2 in.

Sleeve seam 47 cm, 18 1/2 in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

50 stitches to 18 cm and 100 rows to 26 cm, measured over stocking stitch (stitch size approximately 6).

50 stitches to 18 cm and 100 rows to 14.8 cm, measured over tuck stitch pattern as diagrams 1 and 2 (E6000 - Pattern 1005, Tech 132) (stitch size approximately 5 1/2).

For perfect results, please check your tension carefully.

KNITTING NOTES

We used knit side of knitting as right side of garment. Remember to put a pusher into the blocking rail for every stitch decreased and to bring a pusher from blocking rail for every stitch increased, keeping pusher sequence correct. For the purpose of this pattern, RC means the RC on the lock not the electronic RC on the console unless otherwise stated. E6000 - Either use program as given or knit the rib and stocking stitch without electronics and just program the tuck stitch pattern.

E6000 PROGRAM

Prog		ENT
Erase		ENT
Cast on	1	ENT
All St Patt		NO
St Patt A	100	ENT
Test		NO
All St Patt		NO
St Patt B	1005	ENT
Alter		NO
Knit Tech	132	ENT
All St Patt	ENT Form	NO
Continue as usual		

BACK

Handle up. Orange strippers. Set up 148 [156, 164, 172] Ns on each bed at centre to WP. * Arrange Ns for 1x1 rib. (E6000 - Use cast on 1.) Set lock on N/N and stitch size to 2 1/2/2 1/2. Using MC, K 1 row. Set lock on CX/CX and stitch size 3/3, K 2 rows. Set RC at 000. Set lock on N/N and stitch size to 4/4, K 29 rows. Transfer sts to front bed for st st. Push empty Ns to NWP. Black strippers. Set RC at 000. (E6000 - Use St

Patt A.) Set lock on GX/N and stitch size to 6 *. K 120 rows. Place marker at each end.

SHAPE ARMHOLES

Dec 1 st at each end of next and every foll alt row until 140 [148, 156, 164] sts rem, then on every row until 114 [122, 130, 138] sts rem. RC shows 140. Using C, K 6 rows. Drop front bed and make a tuck by picking up loops from first row worked in C and place on to corresponding Ns. Raise front bed. Using MC, K 4 rows. Set

RC at 000. Set stitch size to 5 1/2. ** Arrange pushers as diagram 1. Set lock on GX/N, K 2 rows C. Set lock on GX/AX, K 4 rows MC. Arrange pushers as diagram 2. Set lock on GX/N, K 2 rows C. Set lock on GX/AX, K 4 rows MC **. These 12 rows from ** to ** form patt. (E6000 - Use St Patt B, follow instructions on the console) ***. K until RC shows 116. Place a marker at each side of centre 46 sts. Cast off loosely.

FRONT

Work as for back to ***. K until RC shows 50.

SHAPE NECK

Note position in patt sequence. (E6000 - Note RC number on console.) Using a length of MC, cast off centre 16 sts and return pushers under these Ns to blocking rail. Note position of Ns and pushers at left and return pushers to blocking rail. Transfer sts at left to corresponding Ns on back bed. Cont on rem sts for first side. Set RC at 000. (Remember to return pushers to blocking rail when dec.) Dec 1 st at neck edge on every 3rd row until 34 [38, 42, 46] sts rem. K until RC shows 66. Cast off loosely. Return pushers to blocking rail. Arrange Ns at left as noted. Transfer sts from back bed to front bed. Arrange pushers as noted. (E6000 - Return to noted RC number on console.) Finish to correspond with first side, reversing shapings.

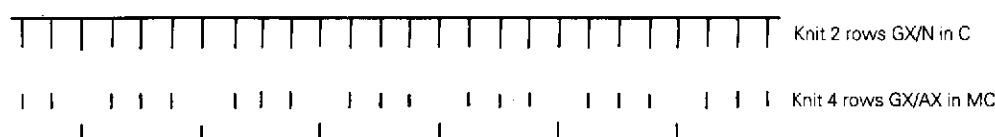
SLEEVES

Handle up. Orange strippers. Set up 77 Ns on each bed at

DIAGRAM 1



DIAGRAM 2



These 12 rows to be repeated throughout



DEAR brother®



There's no need to sit at your machine and despair when you can't get it to do your bidding, you can contact Janet Cooke, Brother's technical advisor, at their Manchester office. Here are some of the problems she has helped with.

Janet Cooke

Please tell me where I am going wrong. I have a Brother KH836 which I love and I particularly like doing Fair Isle. I can manage well, until it comes to rejoining the wool to finish the second side of the neck. I try to follow the instructions which tell me to take the carriage across without knitting. Result, all my stitches come off the needles. I use the card and replace the stitches on the needles as told. Where am I going wrong?

May I suggest that you follow these instructions.

1. Before shaping the first side of your neck, make a note of the row number on your punchcard, then complete the first side and remove on to waste yarn.
2. Put all stitches for the second side from holding position back into working position.
3. Turn your punchcard back to the number noted previously and lock.
4. With carriage at left, no yarn in feeders, change knob to KC and both part buttons in, move across to right to select needles for pattern.
5. Release card, re-set carriage for Fair Isle, replace both yarns in feeders and complete second side of neck.

I now have a Brother 965 with which I am delighted but I have one small grumble. I do not think the instruction manual for the FB-100 is

very informative for someone like myself who is not 'computer literate'. Your other instruction manuals are clear and very good. I don't doubt I can find everything I need in the PPD and 965 instruction manuals, but that requires me to consult three separate manuals, which is a bit cumbersome.

The following is taken from a Brother information sheet on

the use of the PPD with disc drive, which should make things clearer.

There are two ways of transferring information from a disc to the PPD.

The most common way is to use option 5 on the Main Menu (Transfer Created Data) and to follow the instructions on the screen. However, if this method is used, a whole track of the disc is transferred, wiping off any information already on the cartridge as it does so.

The other method allows you to take just one pattern from either track of the disc without losing any patterns you may already have on the cartridge.

LOADING INSTRUCTIONS

Before switching PPD disc drive on, connect interface cable.

1. Main menu, option 1, create a pattern grid the size of the pattern you wish to load from the disc.
2. When the grid appears on the screen, press HELP.
3. Choose option 7, load a stored pattern.

4. Choose external memory option.

5. Switch disc drive on, insert disc and close flap.

6. Follow instructions from screen to load your chosen pattern.

TO LOAD PATTERN INTO KH965

1. With machine switched off, insert cartridge.
2. Switch machine on and press LOAD. (1 appears in window.)
3. Press STEP, number of the last pattern on the cartridge appears in window.
4. Enter number of chosen pattern and press STEP.
5. Machine allocates the next available number in its memory to your chosen pattern (this number flashes). Make a note of this new pattern number.
6. Press EXECUTIVE, machine beeps, pattern is loaded.
7. Switch machine off and remove cartridge.
8. Switch machine on and programme pattern to knit.

LUCKY DIP



Who will be the lucky reader to win this extra special Christmas present from Brother?

The accessory in the festive 'bran tub' is a really exciting double-bed colour changer worth £109. The Brother KRC-900 can be used with either standard gauge or chunky machines and its four-colour selection make those super multi-colour patterns effortless to knit. As a bonus, those irritating loops on the back of the work can also be eliminated when the KRC-900 is combined with the ribber to knit floats neatly into the back of double jacquard.

Don't miss your chance of winning, send your name and address now on a postcard addressed to Lucky Dip, MKM, 17 Grove Park, Waltham Road, White Waltham, Maidenhead, Berkshire SL6 3LW. Write DEC in the top left-hand corner and post in time to reach us by 31st December 1993.

I have a problem of interpretation in the programming of my machine.

The instruction manual appears to indicate that when I program my own pattern the computer will select the earliest available program number. However, although I have deleted other earlier programs and satisfied myself that the program slot is clear, when inserting a new program the computer ignores the earlier cleared slots and uses the next available in the main sequence.

Is this correct, or am I mis-using something? If it is correct, then what happens when I have used program 999?

Your clarification of this point would be most appreciated.

May I clarify that you are deleting patterns correctly as follows:-

1. You should press the Input Key (your machine thinks you are going to enter a new pattern and will therefore give you the next pattern number).



2. Enter the number of the pattern you wish to delete and press the C Key (this is situated at the right-hand side of the computer panel before the Memo Key, not to be confused with the CE - Cancel Entry Key).

3. The pattern number will then disappear from the window but your Input Key will still be switched on.

When you switch off, then on again, the computer should select the earliest available number. If this is still not happening on your machine, please contact me again.

I am writing in the hope that you can solve a problem I have come up against whilst using my Brother knitting machine.

I own a Brother KD836 with ribbing attachment. I enjoy knitting intarsia garments and motif jerseys. I am now selling some and customers have also been asking for plain coloured jerseys with textured patterns such as tuck or slip.

My problem is that any tuck or slip garments I have attempted (with punchcard) have finished up wide and short. The same is true when I have attempted Fisherman's rib with the ribber. I have tried almost every tension, I have adjusted the discs and the weights and have bought books of tuck and slip stitch patterns, but they haven't helped. So I hope you can solve my problem.

Thank you for your recent letter regarding knitting techniques on your KH836 knitting machine.

When knitting tuck stitch, you require fewer needles and more rows because this type of stitch squashes the fabric down and out. Therefore, an ordinary stocking stitch pattern will be of no use to you. You will either have to use a pattern specifically for tuck stitch, using the yarn stated at the same tension or use a charting device to draw your own pattern.

The above will apply to Fisherman's rib too, as this is also a tuck stitch.

Using my Brother 950i and garter carriage, I had knitted the back and front of a sweater and started the sleeve. It became necessary for me to leave the machine for an hour or so, so I switched it off. On returning, I took the carriage past the turn mark and continued knitting. It wasn't until after I had sewn the garment together that I noticed the pattern had been reading incorrectly at the start. I have had this happen once before, but thought I must have programmed the pattern in wrongly as, after starting again, all went well.

In this case, the programme was not altered and yet after the rest it knitted the pattern correctly. I would be most grateful if you could explain why the machine knitted such a strange version of the pattern.

After consulting one of our engineers regarding your problem with the garter carriage and KH950i, it appears that the encoders on your knitting machine could need adjusting. This would be the reason for the intermittent fault you are experiencing.

If you require an engineer to do this, please contact our service department at the Manchester Office. The address is given in the box below.



BROTHERLY ADVICE

Problems with your Brother? (A great many 'sisters' will doubtless be nodding their heads in agreement here!)

Then did you know that Brother run their own helpline for customers and welcome any opportunity to help solve any knitting machine problems?

If you have a query regarding your Brother machine, then you can write direct to Janet Cooke at Jones+Brother, Domestic Division, Shepley Street, Audenshaw, Manchester M34 5JD.

centre to WP with extra N at left. Work as for back from * to *. Inc 1 st at right edge. 78 sts. Shape sides by inc 1 st at each end of every 6th row until there are 128 sts. K 10 rows. RC shows 160. Place marker at each end.

SHAPE TOP

Dec 1 st at each end of next and every foll alt row until 120 sts rem, then on every row until 94 sts rem. RC shows 180. Cast off loosely.

NECKBAND

Handle up. Orange strippers. Set up 139 Ns on each bed in WP. Arrange Ns for 1x1 rib. Arrange pushers in WP under every back bed N in WP. Handle down. Push up empty Ns in between Ns on back bed to WP. Set lock on N/N and stitch size to 3/3. Using MC, K 1 row. Set RC at 000. Set lock on BX/N and stitch size to 4/4. Handle up. K 22 rows. Push up empty Ns in between Ns on front bed to WP. Pick up heel of corresponding back bed sts

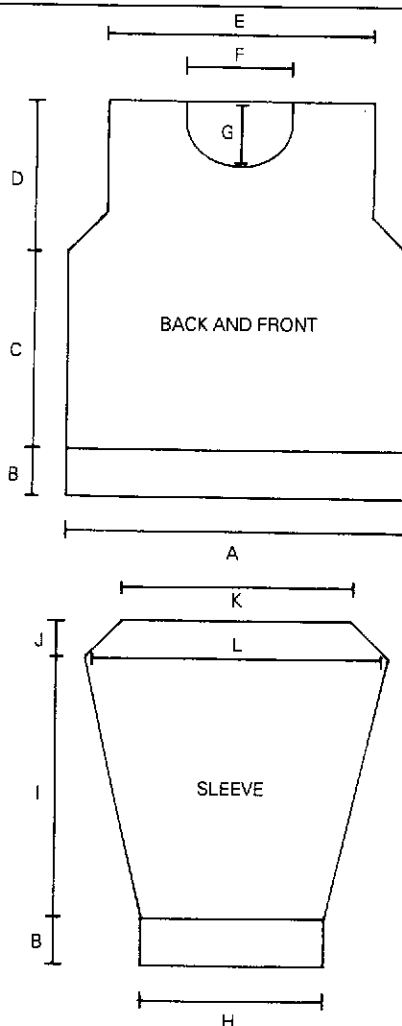
and place on to empty Ns. Handle down. Set lock on N/N and stitch size to 3 1/2/3 1/2, K 1 row. Set lock on CX/CX and stitch size to 5 1/2/5 1/2, K 2 rows. Black strippers. K 4 rows. Either K a few rows in WY and release from machine or join on the machine using the Passap method, after you have steamed the pieces and joined one shoulder seam.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Steam press st sections and steam tuck st.

MAKING UP

Join right shoulder seam and attach neckband using Passap method or pin in position. Unravelling WY as required, backstitch through open loops of last row worked in MC on the right side and then slip st loops on wrong side. Join left shoulder and neckband seam. Set in sleeves. Join side and sleeve seams.



A = 53 [56, 59, 61.5] cm	G = 9.5 cm
B = 7 cm	H = 28 cm
C = 30 cm	I = 40 cm
D = 23 cm	J = 5 cm
E = 41 [43.5, 46.5, 49.5] cm	K = 33.5 cm
F = 16.5 cm	L = 46 cm

C CREATIVE INTARSIA

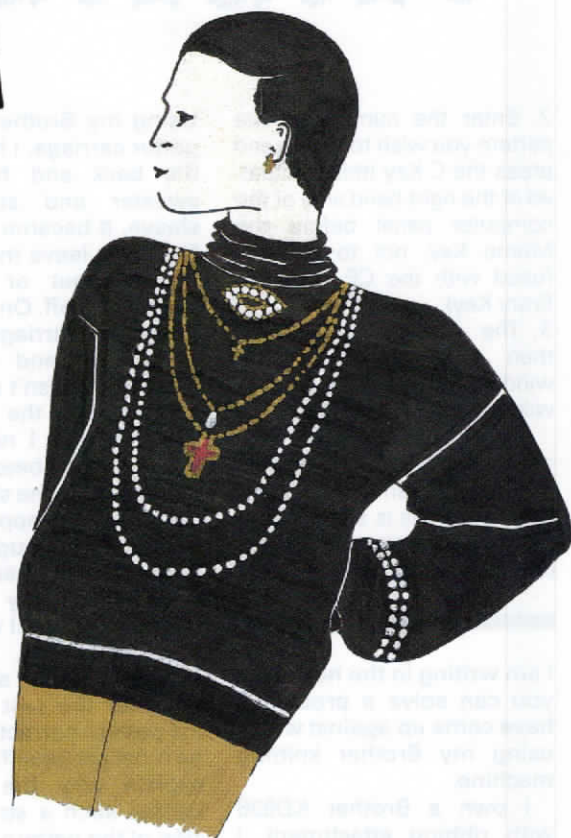
'ALL THAT GLISTERS IS NOT GOLD'

The popularity of my design for last Christmas's issue has inspired me to come up with another idea for transforming a classic garment into something a little special. This time, I have taken the theme of jewellery and knitted it in a 'trompe-l'oeil' style.

Terry Armitstead

The first design is of a pearl necklace which can be worked around a neckline. If you wish to elongate the string of pearls, just add as many pearls vertically as is necessary. If you would prefer a necklace of precious stones, then knit the 'pearls' in another colour (see suggestion list on opposite page).

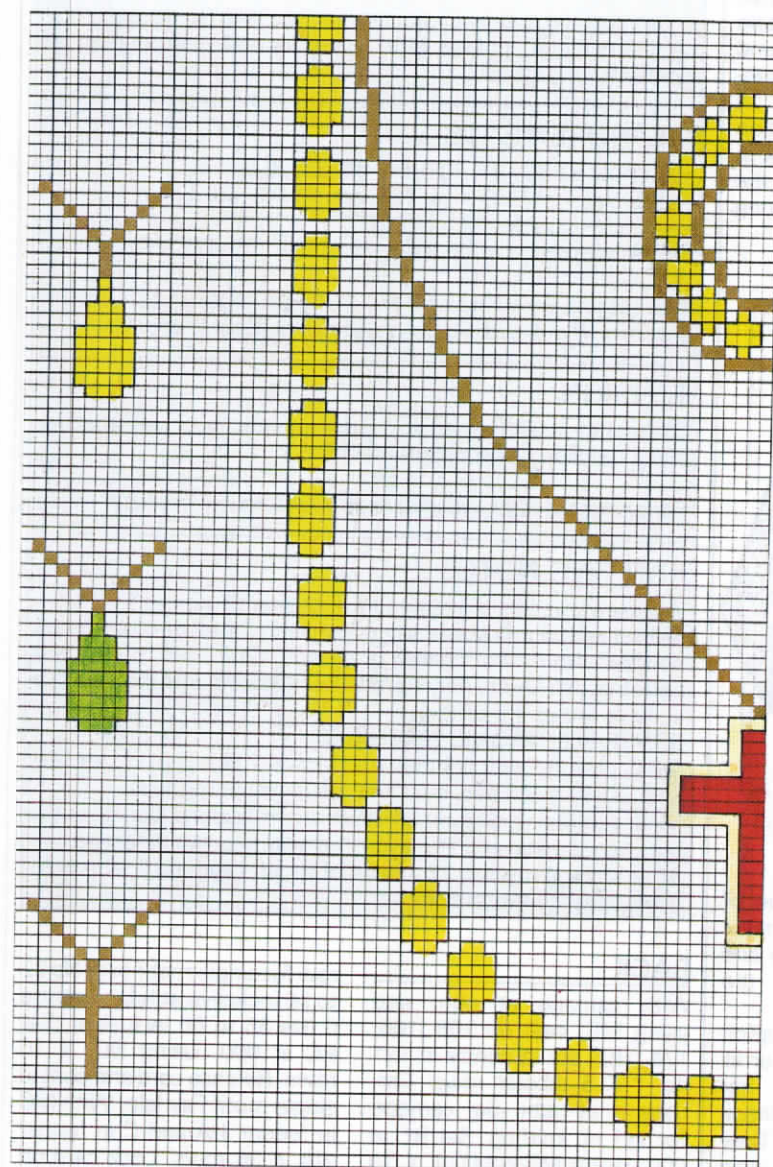
To accompany the pearl necklace, I have designed a brooch consisting of a ring of pearls outlined in gold. Here again, a change of colour would suggest a precious stone. If you use the graph of the brooch in the normal way, the brooch will come out circular. However, as an alternative, you could do as I have done in



the sample and turn the graph on its side. Work in the normal way, bottom to top and you will end up with an oval brooch instead.

The second design is based around a simple gold chain on the end of which can be put one of several alternatives; a small gold cross, a large cross of precious stones outlined in gold, a drop pearl or a pendant. As with the necklace and brooch, a change of colour could suggest all sorts of different stones and to elongate the chain, just add extra vertical sections.

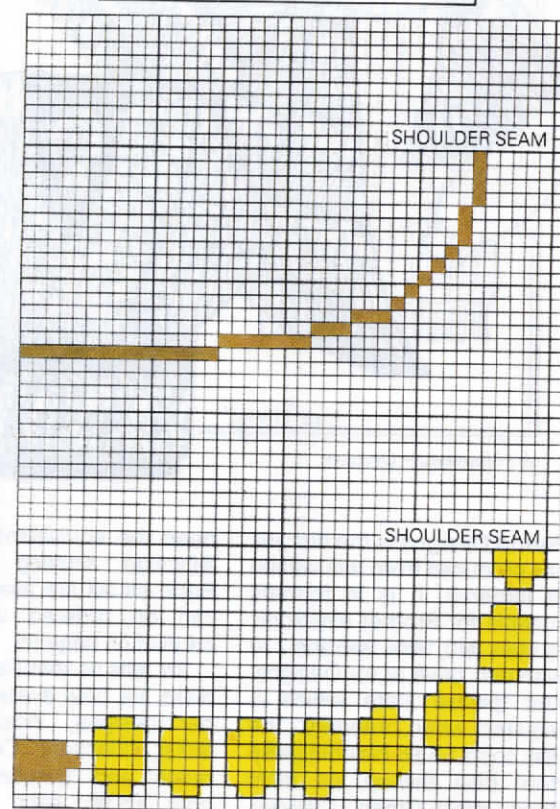
Finally, for a really fashionable 'pièce de résistance', draw the outline of the front of your garment on to a large piece of graph paper. Then, draw on one layer of jewellery after another, making them different lengths, until you have built up a stunning effect (see illustration).



HALF OF FRONT

CENTRE STITCH

- LIST OF GEMS
(Knit in mercerised cotton for effect)
- Pearl – off-white
 - Ruby – dark red
 - Amethyst – purple
 - Emerald – green
 - Jade – dark green
 - Jet – black
 - Amber – orange/yellow



CENTRE STITCH

HALF OF BACK

INSPIRATIONS

THROUGH THE AGES

In 1993 we have revisited some of the great eras of art and style through the eyes of Iris Bishop. Now back in this electronic age, the designs they inspired are available on disk.

Iris Bishop

In January Iris began her journey in the days of the Roman Empire with a look at tiles and mosaics. In February it was the Lindisfarne Gospels that evoked patterns of manuscript scrolls and Celtic key designs. For March Iris was deep in the flower-strewn tapestries of the middle ages before looking up to the magnificence of the contemporary stained glass for her April designs. The flowers that bloomed in May were taken from seventeenth century embroideries while lace samplers of the same era provided cool-looking patterns for June.

The classical interiors of eighteenth century houses were a rich source of Iris's July Inspirations and were followed in August with designs taken from the wrought iron used outside such homes for gates and railings.

By September Iris had reached the ultra-decorative Victorian designs depicting flowers and leaves in 'Arts and Crafts' style, then Art Nouveau designs followed in October. Her exploration ended in November, back in the twentieth century with the Art Deco of the bright young things.



Art Nouveau - October

Period Designs is the disk Iris has produced from this wealth of patterns. It is in formats suitable for Brother electronic models 940, 950i, 965 and 270 with disk drive or for Designa-Knit (please state which is required when ordering). The disk costs £5.95 including p&p from Iris Bishop, 64 Ifield Road, West Green, Crawley, West Sussex RH11 7BQ.

For knitting details you will

need the equivalent issue of *Machine Knitting Monthly*. Back issues are available and can be ordered using the coupon on page 85.

Iris tells us that Designa-Knit disks are now available for all her designs, including her latest collections 'Celtic Inspiration' and 'Dinosaurs'. They cost £5.95 each including postage from the address given above.

12 STARBURST TUNIC

PATTERN RATING

** Fairly easy for knitters with some experience

MACHINES

This pattern is suitable for standard gauge punchcard or electronic machines with a ribber.

If you don't have a ribber, work ribs in mock rib.

MATERIALS

Spectrum Tango. (Yarn Guide No. 11.)
1 x 500g cone in Silver (MC)
Spectrum Detroit Vermont Perle 4-ply. (Yarn Guide No. 11.)
1 x 50g ball in Black (C)

GARMENT WEIGHT

Finished garment in first size weighs 335g

The fibre content of Tango is 80% Courtelle Acrylic, 20% Wool. Vermont Perle is 100% Courtelle Acrylic. For further information about these yarns, please write to the following address: Spectrum Yarns Limited, Spa Mills, New Street, Slaithwaite, Huddersfield HD7 5BB

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock up instructions, please look under Pattern Information in Contents on page 5

MEASUREMENTS

To fit bust 87 [92, 97, 102] cm, 34 [36, 38, 40] in.
Actual size 104 [109, 114, 120] cm, 41 [43, 45, 47] in.
Length to shoulder 72.5 cm, 28 1/2 in.
Sleeve seam 42.5 [43.5, 44.5, 45.5] cm, 16 1/2 [17, 17 1/2, 18] in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

30 stitches and 40 rows to 10 cm, 4 in measured over stocking stitch (tension dial approximately 8).

For perfect results, please check your tension carefully

KNITTING NOTES

We used knit side of knitting as right side of garment. Before knitting, prepare any punchcards or electronic sheets needed, from the charts provided. Note that punchcard patterns, as shown, may have to be repeated until the card is a suitable length for knitting.

SILVER ELECTRONIC MACHINES

Press button 1 (left light on) and button 2 (left light on for 580 and SK840 machines, right light on for other models)

Motif positions are given for electronic machines (positions for punchcard machines are given in brackets when different)

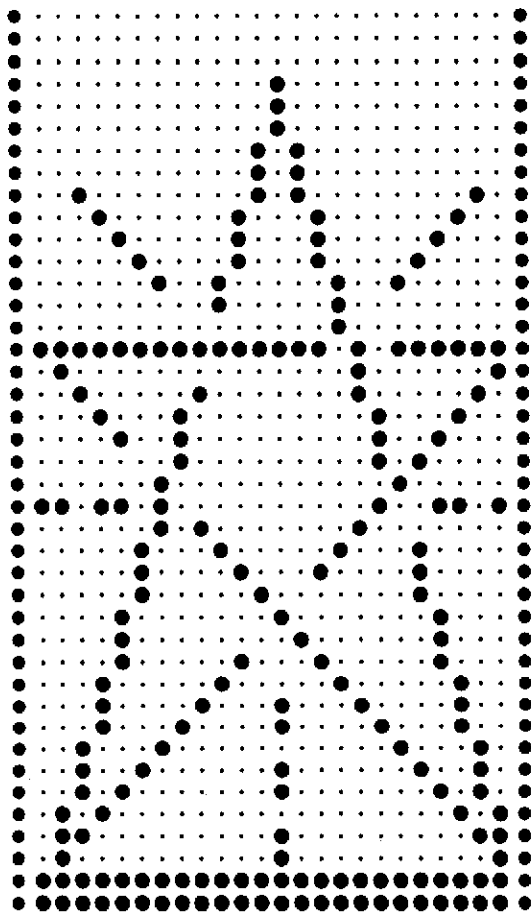
After knitting rows 3, 23 and 24 of motif, catch up floats on to a needle at centre of float

BACK

With carriage at right and using MC, cast on 158 [166, 174, 182] sts at centre in 1x1 rib. * K 5 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-4/MT-4, K 10 rows. Transfer sts for st st *. Insert card and lock on first

row for single motif over Ns 32 to 56 inclusive at left of centre 0 (Ns 36 to 60 inclusive). Set RC at 000. Using MT, K 16 rows. Release card and cont in single motif Fair Isle. With MC in feeder 1/A and C in feeder 2/B, K 36 rows. Lock card on first row for single motif over Ns 14 to 38 inclusive at right of





PUNCHCARD CHART

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Time of meetings

Please include only one entry on this form and print the details
on plain paper if you prefer not to cut your magazine.

TICK
☐

12/14

centre 0 (Ns 13 to 37 inclusive). Cont in st st. Using MC, K 8 rows. RC shows 60. Place marker at each end for side splits. K 8 rows. Release card and cont in single motif Fair Isle. With MC in feeder 1/A and C in feeder 2/B, K 36 rows. Lock card on first row for single motif over Ns 20 to 44 inclusive at left of centre 0 (Ns 12 to 36 inclusive). Cont in st st. Using MC, K 16 rows. Release card and cont in single motif Fair Isle. With MC in feeder 1/A and C in feeder 2/B, K 36 rows. Lock card on first row for single motif over Ns 26 to 50 inclusive at right of centre 0 (Ns 37 to 61 inclusive). Cont in st st. Using MC, K 16 rows. Release card and cont in single motif Fair Isle. With MC in feeder 1/A and C in feeder 2/B, K 8 rows. RC shows 180. Place marker at each end **. K 28 rows. Lock card on first row for single motif over Ns 2 to 26 inclusive at left of centre 0 (12 Ns at left and 13 Ns at right of centre 0). Cont in st st. Using MC, K 16 rows. Release card and cont in single motif Fair Isle. With MC in feeder 1/A and C in feeder 2/B, K 8 rows. Remove card. Cont in st st. Using MC, K 20 rows. RC shows 280.

SHAPE NECK AND SHOULDERS

Push 125 [129, 133, 137] Ns at left to HP and cont on rem sts for first side. Dec 1 st at neck edge on every row and, AT THE SAME TIME, cast off 10 [11, 12, 14] sts at beg of next and foll alt row, K 1 row. Cast off rem 9 [11, 13, 13] sts. With carriage at right, push 92 Ns at right from HP to UWP. Using WY, K a few rows and release from machine. With carriage at left, push rem Ns from HP to UWP. Finish to correspond

with first side, reversing shapings.

FRONT

Work as for back to **.

SHAPE NECK

Push 79 [83, 87, 91] Ns at left to HP and cont on rem sts for first side. Dec 1 st at neck edge of every alt row until 65 [69, 73, 77] sts rem. Remove card. Cont in st st. Using MC, cont to dec at neck edge on every alt row from previous dec until 29 [33, 37, 41] sts rem.

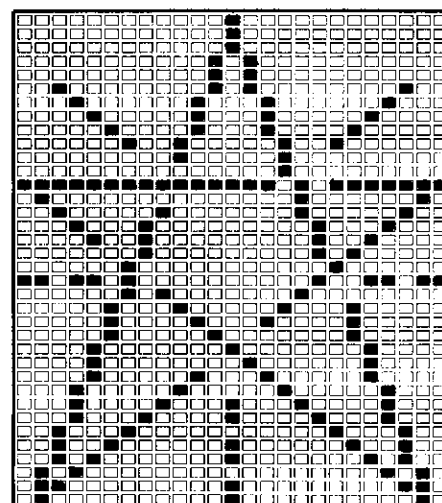
SHAPE SHOULDER

Cast off 10 [11, 12, 14] sts at beg of next and foll alt row, K 1 row. Cast off rem 9 [11, 13, 13] sts. With carriage at left, push rem Ns from HP to UWP. Finish to correspond with first side, reversing shapings and omitting motif.

RIGHT SLEEVE

With carriage at right and using MC, cast on 60 sts at centre in 1x1 rib. Work as for back from * to *. Insert card and lock on first row for single motif over 12 Ns at left and 13 Ns at right of centre 0. Set RC at 000 **. Using MT, shape sides by inc 1 st at each end of next and every foll 6th row until there are 70 sts. K 5 rows. RC shows 30. Release card and cont in single motif Fair Isle, with MC in feeder 1/A and C in feeder 2/B. Cont to inc on every 6th row from previous inc until there are 82 sts. K 5 rows. RC shows 66. Remove card. Cont in st st. Using MC, cont to inc on every 6th row from previous inc until there are 86 sts, then on every foll 4th row until there are 106 [110, 114, 118] sts, then on every foll alt row until there are

ELECTRONIC CHART



150 sts. K 3 rows. RC shows 160 [164, 168, 172]. Cast off.

LEFT SLEEVE

Work as for right sleeve to **. Using MT, shape sides by inc 1 st at each end of next and every foll 6th row until there are 86 sts, then on every foll 4th row until there are 104 sts. K 3 rows. RC shows 112. Release card and cont in single motif Fair Isle with MC in feeder 1/A and C in feeder 2/B. Cont to inc on every 4th row from previous inc until there are 106 [110, 114, 118] sts, then on every foll alt row until there are 140 [136, 132, 128] sts. K 1 row. RC shows 148. Remove card. Cont in st st. Using MC, cont to inc on every alt row from previous inc until there are 150 sts. K 3 rows. RC shows 160 [164, 168, 172]. Cast off.

NECKBAND (2 PIECES)

Join shoulder seams. With carriage at right and using MC, cast on 144 sts in 1x1 rib. K 5 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-6/MT-6, K 6 rows. Using MT-5/MT-5, K 6 rows. Using MT-4/MT-4, K 8 rows. Transfer sts for st st. Using MT, K 1 row. With P side facing, pick up 50 sts across half of back neck and 94 sts along front neck edge and place on to Ns. Using MT+2, K 2 rows. Cast off.

PRESSING

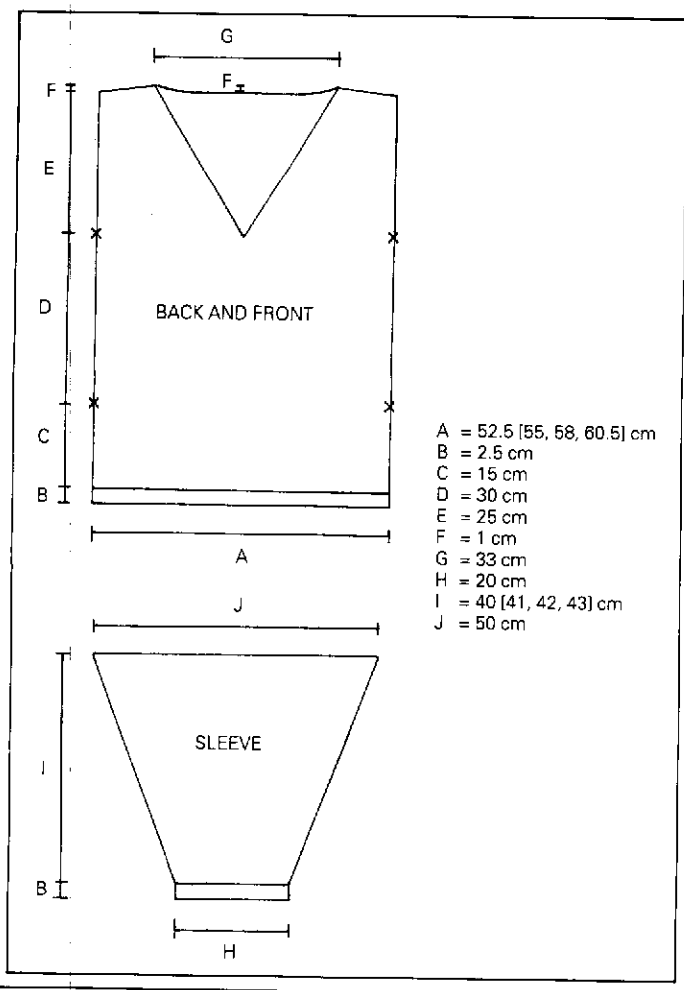
With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on cone band.

SIDE SPLIT TRIMS (MAKE 4)

With carriage at right and using MC, cast on 48 sts in 1x1 rib. Work as for back from * to *. Using MT, K 1 row. With P side facing, pick up 48 sts along side edge split up to marker. Using MT+2, K 2 rows. Cast off loosely.

MAKING UP

Join neckband seam at centre back. Lap right edge over left and catch down. Set in sleeves between markers. Join side and sleeve seams. Lap front side split trims over back and catch down top edges.



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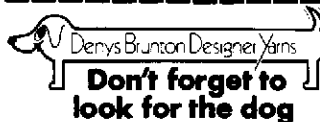
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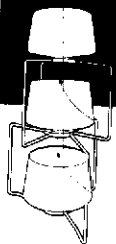
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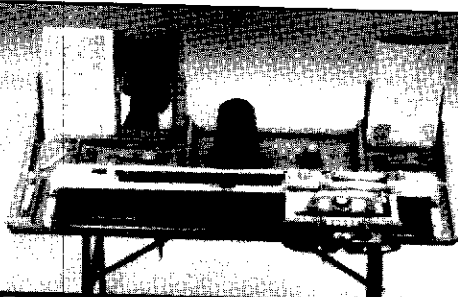
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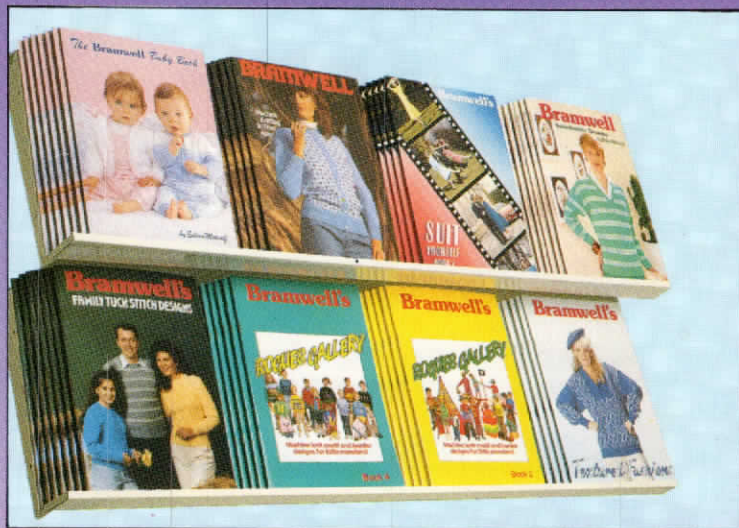
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